CHARTRES

ITS CATHEDRAL & CHURCHES

BELL'S HANDBOOKS TO CONTINENTAL CHURCHES

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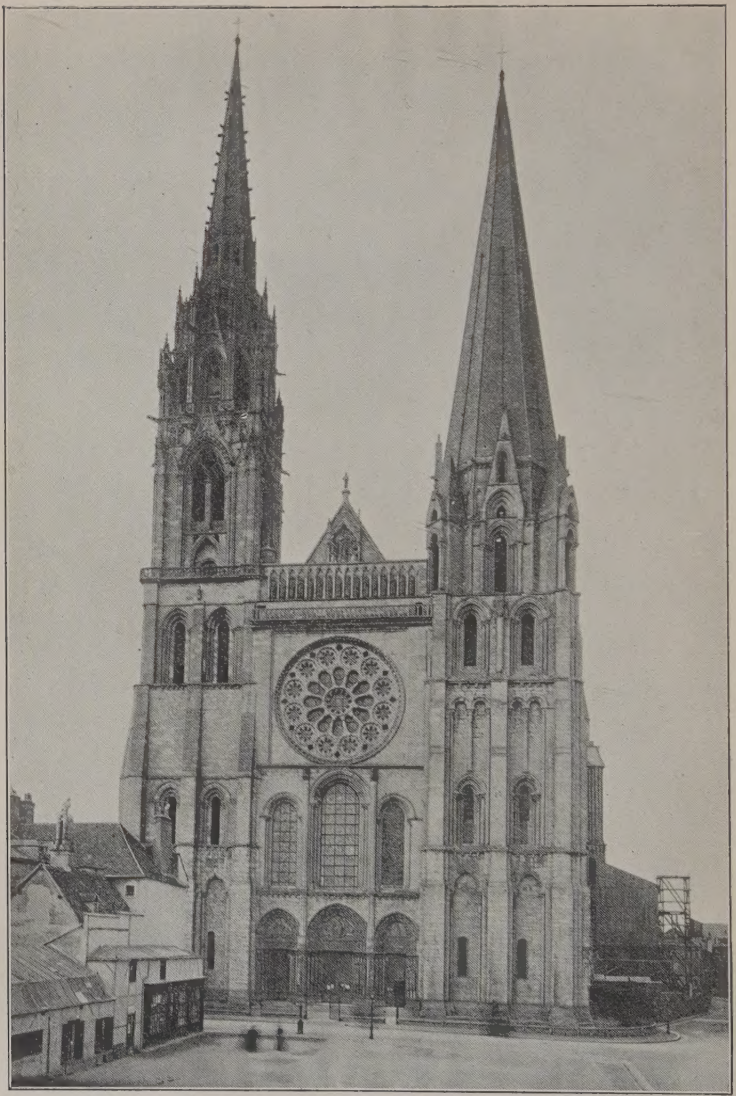
BELL'S HANDBOOKS TO
CONTINENTAL CHURCHES

CHARTRES



C. Blin, Photo.]

WEST VIEW OF THE CATHEDRÅL OF CHARTRES

THE CITY OF CHARTRES

ITS CATHEDRAL & CHURCHES

BY

H. J. L. J. MASSÉ, M.A.

AUTHOR OF

"GLOUCESTER," "TEWKESBURY," ETC.

WITH FORTY-SEVEN ILLUSTRATIONS

SEAL OF THE CATHEDRAL CHAPTER

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PREFACE

My sincere thanks are due to the Rev. the Abbé Clerval, Supérieur de l'Œuvre des Clercs, Chartres, for his many courtesies to me, and for his permission to reproduce several illustrations from books published by that body, together with the seal of the Cathedral and some drawings of the windows from his Guide Chartrain. This is a book which, based largely as it is on several larger books dealing with Chartres and its history, has been of the utmost use to me, and should be in the hands of all who visit the town and its churches.

To those who wish for further details of the earlier history of the Cathedral and of the Abbey of S. Pierre, there are the Chartularies, with their mass of information; and for architectural drawings of the Cathedral, sections and details, there is the Monograph published by the French Government. Those who care to read Huysman's *La Cathédrale* will find amongst much mysticism a vast amount of interesting information.

To the Societé Archéologique d' Eure et Loir I am greatly indebted for the use of several interesting blocks, and want of space only has prevented me from using more of them.

To Dr Oscar Clark of Gloucester I am indebted for one excellent photograph, and to my friend Mr Gerald C. Horsley for three drawings.

H. J. L. J. M.

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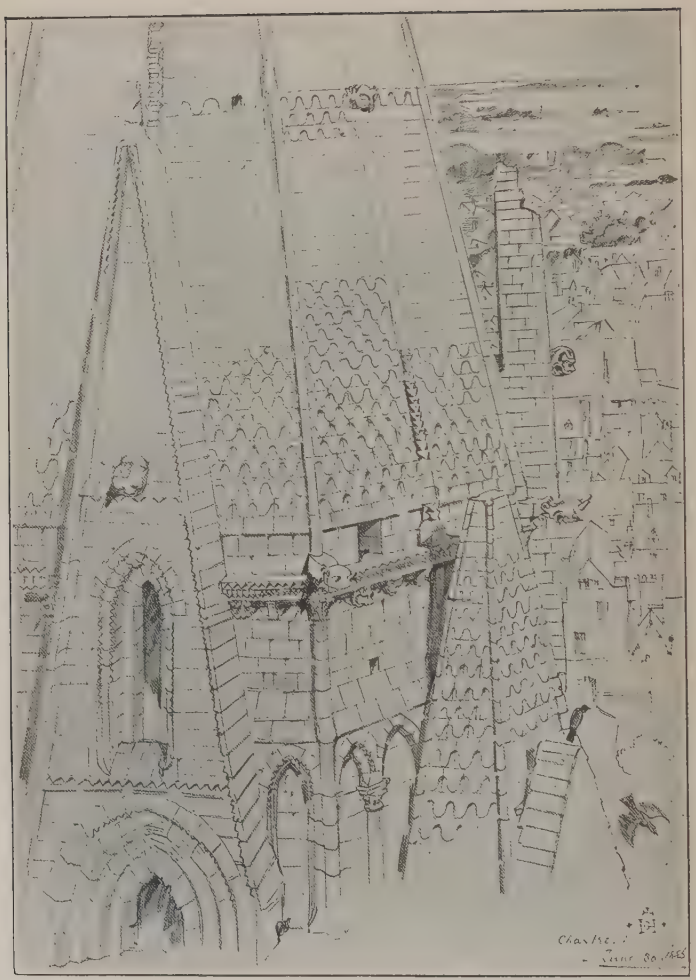


THE SOUTH-WEST TOWER OF THE CATHEDRAL.
[From a drawing by Gerald C. Horsley.

(Published in "Architectural Drawing." Messrs Cassell & Co.)

CHARTRES CATHEDRAL

CHAPTER I

THE CITY OF CHARTRES

Chartres first comes on to the scene of history as a town which, under the name of Autricum, offered a long and brave resistance to the Romans under Julius Caesar, in his wars in Gaul, B.C. 58-48. From its elevated position in the surrounding flat country, it could not help being a military centre, and, in consequence, the headquarters of the Celtic kings and chieftains of Western Gaul. Similarly from its position it was a stronghold of the powerful heathen priests known to us under the generic name of Druids, and after Caesar's wars in Gaul it became their headquarters.

It was thus a stronghold of paganism, to which the early missionaries from Sens, sent out by S. Savinien and S. Potentien, would naturally lay siege, in the hope of converting the heathen to their own faith. This result was secured, and Chartres became, from the time of Aventin, about 200 A.D., the see of a Christian bishop, suffragan to Sens, with which place it was connected by two Roman roads.

Under the Merovingian kings the country became part of the kingdom of Clodomir, one of the sons of Clovis, and became the property of different princes from time to time, and again, because of its natural position, suffered considerably. The town smarted under Sigebert in 574 A.D., and it was laid waste by Thierry, King of Burgundy, in 600.

Under the Emperor Charles the Great (Charlemagne), whose aim in life was to consolidate order and Christianity among the nations of Western Europe, the land in general enjoyed a more peaceful time; but after his death in 814, and the consequent division of his empire, troubles again began.

The Northmen, in their attacks under Hastings, ravaged the town and burned the cathedral in 858, and northern France in general was overrun by them from 876 to 912. During this period Chartres had to contribute its share of the huge sums of money that were paid, like our Danegeld, to purchase the privilege of being left unpillaged. Hrolf, Rollo, or Rou, outlawed by Harold Fairhair, laid siege to Chartres in 911, but victory is said to have been secured to the town by the display of the Virgin's tunica as a standard.

Charles the Simple adopted the wise expedient of colonising the Northmen in Neustria, by granting them land on condition that they became Christians and did him homage. After this the Northmen would have probably left the town alone, but, drawn on by the hostile behaviour of Thibault le Tricheur (Theobald the Trickster), the first hereditary Earl of Chartres and of Tours, they came and burned down the town (962).

Eudes II., son of Thibault le Tricheur, getting possession of the property of his great-uncle, Etienne, became the holder of the united earldoms of Champagne, Chartres, and Blois.

Etienne of Chartres took part in the First Crusade, under Godfrey of Bouillon, 1096, and died in the Holy Land in 1102.

S. Bernard came to Chartres in 1150 to preach in support of another Crusade. He was elected generalissimo in the cathedral, but he refused, saying, as he wrote later to Pope Eugene III.: "Quis sum ego ut acies nostrorum disponam, ut egrediar ante facies armatorum . . . aut quid tam semotum a professione mea."

The connection of Chartres with Champagne was never continuous, and came to an end in 1218 with the death of Thibault VI., who died without heirs, and the earldom of Chartres was then practically merged in the royal domains.

In 1280 the earldom was sold to Philippe le Bel, and then given by him to his brother Charles of Valois, under whom the town was officially recognised as a town or commune in 1296.

Chartres reverted to the crown in 1346 (the year of the battle of Crecy), and in 1360, shortly after the conclusion of the humiliating Treaty of Brétigny—a treaty so called from the village of Brétigny, near Chartres—by which King Jean II. regained his liberty; the town was visited by our Edward III.

A few years later (1369) Charles V. held a general assembly at Chartres to discuss the renewing of the war with the English.

In 1409, in Charles VI.'s reign, the sons of the Duc d'Orleans were publicly forced to be reconciled in the cathedral to Jean Sans Peur, their father's murderer. Such a reconciliation could not last, and war ensued in the following year.

Taken possession of in 1417 by the Burgundians, it remained in their hands and in those of the English till 1432, when, as being the key to Paris, it was recaptured by Dunois, who, with Jeanne d' Arc, had overthrown the English at Montargis in 1427, and won the battle of Patay in 1429.

Henry V. of England made a pilgrimage to Chartres in 1421.

Peace being made at Arras in 1435 between Charles VII. and the Burgundians, the English a few years later were driven out of France, and the land of La Beauce had rest for nearly 200 years.

François I. made the earldom into a duchy for his sister-in-law Renée in 1528.

In 1562 the French Protestants, under the Prince of Condé, ravaged the country, but being unable to enter the town, went northwards, and were defeated at the battle of Dreux.

In 1568 the Prince of Condé besieged the town to no real purpose: it was strongly fortified, and the attacking force made a breach in the walls, but tradition says that a statue of the Virgin, which looked down from the Porte Drouaise, became bullet-proof, and, further, that all Protestants who looked upon it at once fell down dead, as though they had gazed on the Medusa of antiquity.

In 1548 the young Queen of Scotland, Mary Stuart, then betrothed to the Dauphin François, came to place herself under the protection of Notre Dame de Chartres. She was accorded a grand reception, receiving a most flattering address from Canon Charpentier.

Henri IV., in January 1591, attacked the town, and, after three months' siege, took it by assault, and transferred to it the seat of his government. He then laid siege in 1593 to Dreux, and, after taking it, and recanting his Protestantism, was crowned in the cathedral with great pomp and ceremony in 1594, by Nicolas de Thou. Henri IV., after retaking Paris,

left Chartres not at all disinclined to revert to its daily round of simple and peaceful life.

Louis XIII. in 1623 bought the Duchy of Chartres from Henry of Savoy and gave it to his brother Gaston d' Orléans. The great Louis XIV. gave it to the Duc d' Orléans, and from that time to this the eldest son of the Duc d' Orléans has borne the title of Duc de Chartres.

In the terrible days of the Revolution Chartres had its full share of horrors, when no one was safe, when the streets swam with blood, and the churches were subjected to nameless desecration.

In the war of 1870 Chartres, being less important than Orleans, escaped with occupation only by General Wittich, the hero of the attack on Châteaudun, where the French with a few hundred francs-tireurs held over 12,000 Germans, with 30 guns, in check. Poor Châteaudun had to suffer for its bravery, as, after being reinforced, the Germans destroyed the greater part of the town by fire. What Chartres would have had to undergo had it been fortified, or attempted to be held, may be easily imagined, but the town may well be thankful, even though it has not, like Châteaudun, had the glory of the red ribbon of the Legion d' Honneur awarded twenty-six years after the occurrence.

Of the famous men of Chartres, other than the bishops, who are placed in a separate list, the following must be mentioned:—

Twelfth and thirteenth centuries.—**Foucher de Chartres**, 1059-1127, who wrote on the First Crusade. **Bernard de Chartres**, philosopher and poet. **Amaury de Chartres**, theologian, 1204.

Sixteenth and seventeenth centuries.—**Jehan Texier**, or **Jean de Beauce**, the architect of the *pourtour* of the choir and the *clocher neuf*. **Desportes**, 1546-1606, and his nephew **Mathurin Regnier**, poets and satirists. **Pierre Nicole**, theologian and writer, of the Port Royal School, 1625-1695. **Etienne d' Aligre**, Chancellor of France (1635). **Michel Félibien**, historian 1666-1719.

Eighteenth and nineteenth centuries.—**Dussaulx**, 1728-1799. **Brissot**, 1756, executed 1793. **Jérôme Pétion**, Mayor of Paris, died 1793, both Girondists. The **Abbe Sieyès**,

Vicar-General of Monsigneur de Lubersac, the theorist of the Revolution. **General Marceau**, who died of wounds

C. Blin, Photo.] QUEEN BERTHA'S STAIRCASE.

at Altenkirchen in 1796, aged only 27; he is commemorated by a statue and a square. **Chauveau-Lagarde**, 1769-1841,

the advocate, who was counsel for Brissot, Charlotte Corday, Queen Marie Antoinette, and of Madame Elisabeth.

In the town there are many old houses to be seen in spite of the building fever that prevails. The oldest is probably that now occupied (it has been restored out of all knowledge) by the Post Office, opposite the *vieux clocher*. It was a canon's house in the thirteenth century.

The House of Loens, partly of the same date, now a military bakehouse, should, if possible, be seen, as it was a cellar belonging to the cathedral Chapter, in which provision and stores were kept.

There are two houses in the Rue de la Poissonnerie of the fifteenth century, with overhanging gables and carved lintels, from the fish on one of which the house (Maison du Saumon) takes its name. Close by is a staircase, from which fine views of the surrounding extent of country are to be had. Lower down, on the right, in a garden, is the wooden sixteenth-century staircase known as the Escalier de la reine Berthe. It is a spiral staircase of wood, mostly enclosed, about 32 feet high and 10 feet 6 inches in diameter. The carvings are chiefly statuettes. Inside is a door between two twisted columns. Queen Berthe was the wife of King Robert—1020.

Near S. Aignan's Church is an old house, much restored; and almost opposite is an old house with the front partly built out upon four columns, now used as a wine-store, *étape au vin*.

The house of Claude Huvé (Rue Grand Cerf, 8) has an interesting Renaissance front with the inscription—

SIC CONSTRUXIT CLAUDIUS HUVE
ΙΑΤΡΟΣ DECORI URBIS
AC POSTERITATI CONSULENS

The Hotel de Ville (in the Place des Halles) is a seventeenth-century house, built in red brick with stone facings, built by the Montescot family in 1614. The **Museum**, on the first floor, contains a few good pictures, a fair natural history collection, and the Layé collection of arms and armour, medals, porcelain, etc. There are also five pieces of Flemish tapestry which were removed from the choir of the cathedral. Based on Raphael's cartoons, they seem to have been made

at Brussels. The sixth of the set, or what would seem to be so, is in one of the side chapels of S. Ouen at Rouen.

There is also a very fine fifteenth-century triptych in needlework, of which the subjects are: in the centre a "Descent from the Cross," and on the wings "S. Catherine" and "S. John."

In a case are the arms of Philippe le Bel, given after the battle of Mons-en-Paelle in 1304; and near them some of the armour of Charles V., the first Dauphin of France. The workmanship of the border of the steel boot seems to warrant the date, fourteenth century.

The collection of Roman remains is also worthy of attentive study.

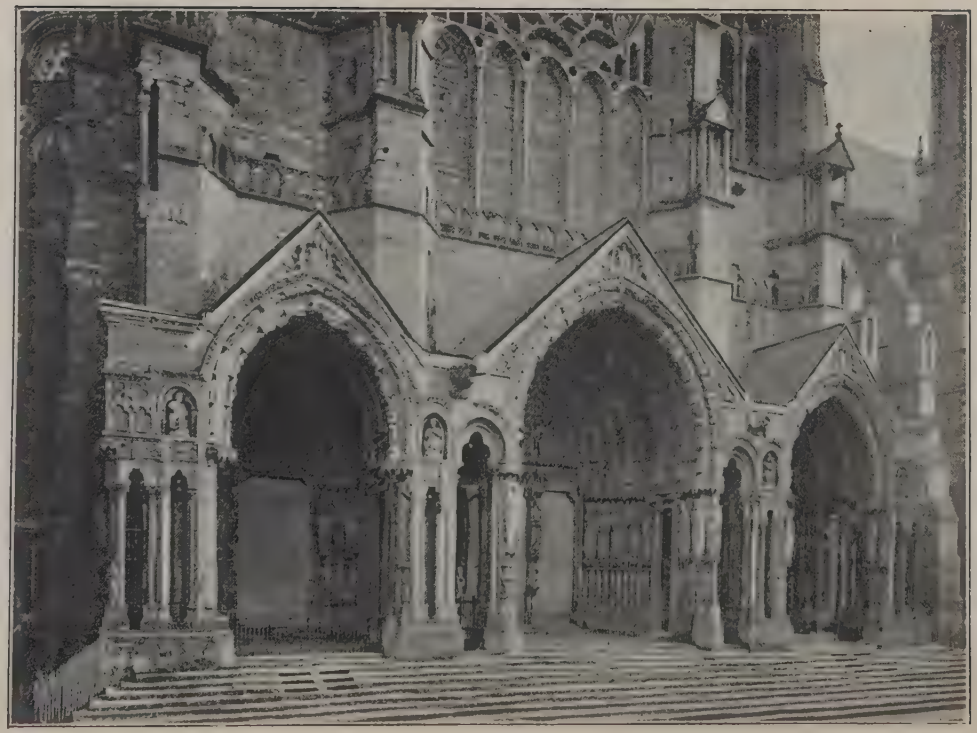
The Museum is open to visitors daily from noon to 3 p.m. On Sundays and Thursdays from 2 p.m. to 4 p.m.

The **Library** is in the same building on the other side of the staircase. It is rich in early manuscripts, removed from the churches and religious foundations at the Revolution.

It is open on Mondays, Wednesdays, and Fridays, as a rule, from noon to 3.30 p.m.

The **Porte Guillaume** is the only gateway that is left of the ancient fortifications of Chartres. It has been so much restored that, apart from its history and some of its details, it is difficult to realise that it was a fourteenth-century building.

Near the Rue de la Poissonnerie is the entrance gateway to the old Hotel de Ville, of thirteenth-century work.



THE NORTH ENTRANCE.

H. J. L. J. M., Photo.]

THE WEST DOORWAYS.

CHAPTER II

HISTORY OF THE CATHEDRAL

All the chroniclers of the Middle Ages seem to have accepted without any questionings the fact of the foundation of a church at Chartres before the birth of Christ. Chassanæus in his "*Catalogus Gloriæ Mundi*," part 12, says: "Nonne notum est apud Francos quod ecclesia beatissimæ Virginis Mariæ Carnotensis fuit ante Christi adventum ædificata in honorem Virginis parituræ? de quo demonstratur quod si alii gentiles de Christo verba prophetisaverunt, tamen Franci facto in eum crediderunt, prout et Græci qui templum Deo ignoto construxerunt."

The "*Legenda aurea sive flores Sanctorum*" of Jacobus de Voragine imputes to this Druidical legend of the Virgin who should bear a son an Egyptian origin. He says: "Legitur in historia scolastica quod Jeremias propheta, in Egyptum de-

scendens post mortem Gedaliæ, regibus Egypti signum dedit quod eorum idola corruerent cum virgo filium parturiret. Qua propter sacerdotes idolorum imaginem virginis, puerum gremio bajulantis, secreto loco templi statuerunt, et eam ibi adorabant. Sed a Bartholomeo rege postea interrogati, quid hoc sibi vellet, dixerunt paternæ tradicionis hoc esse misterium quod a sancto viro et propheta eorum majores acceperant, et sic in tempus venturum credebant."

This tradition of a Druid dedication to a "Virgini parituræ" is borne out by other similar dedications.

Schedius, "*De diis Germanicis*," p. 346, says: "Hinc Druidæ statuas in intimis penetralibus erexerunt Isidi seu Virgini et quâ filius illic proditurus erat nempe Generis humani redemptor." A stone marked "VIRGINI PARITURÆ DRUIDES," found at Châlons Sur-Marne in 1833, on the site of a pagan temple, bears out the quotation from Schedius.

Probably the key to the riddle, if any solution is required, is to be found in the word Isidi. The Egyptians, as well as the nations who borrowed rites and ceremonies from them, had a similar worship of a virgin mother and a son, but as their worship antedates the prophecy in Isaiah vii. 14 by several centuries, it must be attributed to an origin further east, or to some of the elaborate Babylonian rites, which also paid great honour to a virgin mother and her child.

In Etruria, in Greece, in Thibet, in Peru, in Siam, the same belief has prevailed, and universal acceptance of the cult in some form or another is indicated.

This is a question which is as interesting as it is intricate, and cannot be exhaustively treated in the space at command. The fact is that Christianity was introduced into Western Gaul during the lifetime of S. Peter, who sent thither S. Savinien and S. Potentien. These in their turn sent from Sens, which even then, as it were prophetically, was the spiritual superior of Chartres, S. Altin and S. Eodald, who seem to have conducted a very successful mission in pagan Chartres. Whether it was so successful that the Druids gave up their rites and mysteries for those of the missioners, it is difficult to say; but such a step would account for the use of the pagan temple or underground crypt by these early Christian worshippers. Later, as the number of the latter increased, a church of small size was dedicated to the Virgin on the site of, or actually over,

the Druidical temple. Towards 200 A.D. we find that the name of the first Bishop of Chartres was S. Aventin.

This spiritual growth of the Church at Chartres was, as elsewhere, the signal for very bloody persecutions. In the time of Quirinus they were specially virulent, and his daughter Modesta was among the victims. The bodies of the victims were thrown down a well which was near the altar of the Virgin, and which was known thereafter as the *Puits des Saints-Forts*. Soon after this the then existing church was destroyed.

The building which was next raised had an existence of nearly four centuries, from the middle of the fourth century to the time of Hunald. Constantine, by the Edict of Milan, 313 A.D., proclaimed toleration to Christians throughout the empire, and portions of the Martyrium (*v.* p. 100) are considered to have been part of this Gallo-Roman church. Nothing is known of the history of this building till the fact of a fire is recorded in 753.

Hunald, Duke of Aquitaine, being in revolt against Pepin the Short and Carloman, the sons and heirs of Charles Martel, attacked Chartres, and ruthlessly burned the church. Later on, in remorse, he renounced the world and took monastic vows in the Ile de Rhé.

In 753 measures for rebuilding were adopted, and Pepin ten years later made a grant of part of the forest of Yveline for the purpose, but the church had a short existence, being destroyed by fire by the Normans in 858 under their dreaded leader Hasting. All the resident ecclesiastics, and all who had fled into the church as a sanctuary were brutally murdered, and their bodies thrown into the *Puits des Saints-Forts*.

The next Bishop Gilbert or Gislebert put his hand to the task of rebuilding towards 858, and eighteen years later the church was enriched with the most precious relic, which, notwithstanding other fires, wars, and the Revolution, it still proudly possesses—the Camisia or the Tunica of the Virgin. (For this *v.* p. 95.) In this rebuilding the Martyrium seems to have been enlarged, the walls with the openings for windows pierced in them being presumably of this date. Bishop Ragenfredus made himself responsible for the decoration, having had lands conveyed to him by Hugh the Great, the father of Hugh Capet.

This building, however, was not to be allowed to last long, for in 962 it was burned, together with the town, by Richard, Duke of Normandy, who had been attacked by Thibault le Tricheur.

Again, the then Bishop Wulphard, whose predecessor only survived the destruction of the church a week, began the reconstruction on the old foundations. He strengthened the existing walls in the Martyrium, and planned and carried out a transept on either side of it, in position to the east of the present transept of the nave.

This church is said to have had a richly ornamented front, and a roof by Teudon, who was also the donor of the original *chasse*, or shrine for the Camisia.

Unfortunately, this church, in September 1020, when Fulbert was bishop, was struck by lightning, and caught fire. Of Wulphard's work nothing was left standing but the transept walls and the Martyrium. It seems probable that the greater part of the buildings erected on the site up to this date had been of wood.

From 1020 till 1028 Fulbert worked indefatigably at the task of rebuilding. And his energy was not merely confined to local effort and local assistance; he called on all good Christians from the lowest to the highest to help him in the work. He applied to Robert the Pious, King of France, and to the other kings of Europe, and to all the great feudal lords. Canute contributed liberally, and was thanked by Fulbert in a letter which is still preserved. Canute was the first in the list of English kings and nobles who have been connected with Chartres and its history.

Fulbert was loyally supported by the people, and he began his work by enlarging the crypt, and building three large chapels opening out of his ambulatory.*

After finishing the crypt thus enlarged, in 1024 he turned his attention to the church proper, and before his death, in June 1028, the building had made some progress, for a belfry was built on the site of the present sacristy, and equipped with a bell, weighing over two tons, presented by a donor named Jean.

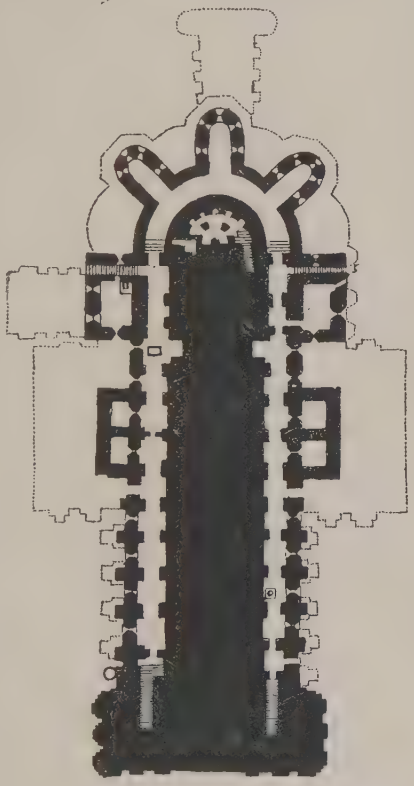
* A MS. (date early twelfth century) preserved at Chartres gives a representation of this church, and also a portrait of Fulbert.

Bishop Thierry went on with the work, but in 1030 a fire burned the roof and the belfry, which, presumably, were of wood.

Henri I. paid for the re-roofing of the nave. Bishop Thierry, after the roofing was finished, copied the example of his predecessors and enlarged the crypt and the church. The formal dedication took place on October 17th, 1037. Towards 1050 a porch at the west end was made, and thirty years or so later porches to the north and south transepts * were made. Of the latter porches traces have been found in recent alterations to the building.

William the Bastard, better known in England as William the Conqueror, offered the Chapter a belfry in wood.

The Chapter also decided, in 1092, to erect one in stone to take the place of that destroyed by fire in 1030, the site of which had been built upon by Bishop Thierry. It seems that it was built at the west end of the church.



PLAN OF FULBERT'S CHURCH, SHOWING THE POSITION OF THE LATER ADDITIONS.

The next Bishop (S. Ive) devoted his energies to the decoration of the interior, and from the Chartulary it is clear

* A south porch attributed to Jean Cornier, physician to Henri I., was erected before 1060.

that he spent large sums on altars, hangings, and a screen, but very little on the fabric. Mathilda, the wife of William the Conqueror, defrayed the cost of bells for the belfry, and of the substitution of a leaden for the previously tiled roof.

Carved Impost in the S.-W. Tower.
[Soc. Arch. d'Eure et Loir.

The church had an apse; for, from the same source, we read that one of the canons (Henri) rebuilt its roof and surmounted it with a gilded angel.

The town of Chartres in 1134 was mostly destroyed by fire, and the western part of the church suffered so much that it was decided to rebuild it. The previous front (1050), and the tower of 1092, were pulled down, and the nave and aisles were carried one bay farther west. At the end of each aisle a tower was built, and between the towers a front, of which the present porches, the front up to the rose-window (subsequently re-erected flush with the towers), the south tower, and the north tower to the third storey formed part. The southern belfry, usually known as *Le vieux clocher*, was begun in 1110, and in 1144 masons were engaged on the two towers at once, and by 1170 both were finished. The southern one was finished with a stone top, the other with wood overlaid with lead.

While the towers were in full progress—*i.e.* in 1145-1150—the three stained-glass windows in the front were inserted, and the very interesting work of the western porches was finished,

the last touch being the addition of the figure of the Virgin Mary over the right-hand doorway (1150).

At this same busy period the crypt windows were enlarged, and some frescoes were painted on the walls of the crypt, traces of which were visible when Durand began to re-decorate that part of the church. A door into the crypt near the *Maîtrise* (south-east corner) was also made at this time.

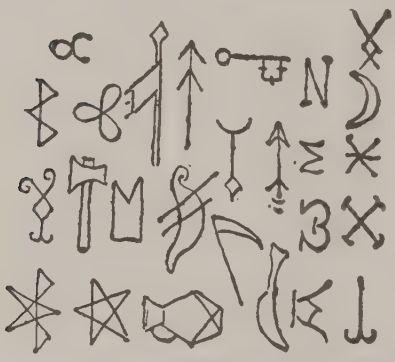
In 1194 fire again destroyed the greater part of the building reared by Fulbert, the only parts that escaped being the western front, with its towers and its glorious painted glass, and the crypt. The Camisia, the pride of Chartres even then, was preserved by the presence of mind of two priests, who took it for safety into the Martyrium, where it remained for two days.

Summit of the North-West Tower.
[Soc. Arch. d'Eure et Loir.

There was now no Fulbert to stir the people with his eloquence; but the Papal legate, Cardinal Melior, came forward, and, in response to his impassioned appeal, the clergy and good folk of Chartres undertook to rebuild the cathedral with all the splendour they could, and to make it so strong that it should be able to withstand the devouring forces of time and also of fire. Their undertaking was truly carried out, and the fabric now is what they made it. The Bishop Regnault de Mouçon and his Chapter gave up their stipends for three years to further the progress of the work they had in hand.

From Jean le Marchand, who wrote in 1262, we learn that many pilgrims came to the church, attracted by the miracles that were said to have been wrought there. The reputation thus acquired brought pilgrims from all the countries of Europe, and the pilgrims, like those to the shrine of the murdered Edward II. at Gloucester, helped by their lavish offerings to pay the wages and the keep of the workmen engaged there, to supply the precious metal and furniture required for the interior.

As early as 1226 Guillaume le Breton wrote that it was "entirely rebuilt in ashlar work," and that it "had nothing to fear from any earthly fire from that time to the day of judgment," quaintly adding, that "it would save from fires eternal the many Christians who by their alms had helped in its rebuilding." But there was much to do yet in the way of finishing it according to the plans of its builder. The north and south porches and several smaller towers or turrets were unfinished, and the interior had to be glazed. However, by October 17, 1260—only sixty-six years after the fire—the vast building, practically as we have it to-day, was ready for consecration by the Bishop, Pierre de Mincy. At this ceremony Louis IX. (Saint Louis), the donor of so many windows (*v.* p. 68), and of the North Porch, attended with all the royal family.



Masons' Marks Thirteenth Century.
[Soc. Arch. d'Eure et Loir.

After this consecration the work still went on, the north and south porches being finished about 1275.

Early in the fourteenth century the three gables and galleries, niches and statuettes in the upper portions of the various fronts were finished, and a small bell-turret was erected on the choir roof in 1306 for the bells, known as "*Commandes*." Three years later a similar turret was erected in the middle of the transept roof, but both of these being wood were destroyed in 1793.

In 1310 the Sacristy, with the tower next to it, were built. The latter has been converted into a shaft for the warming apparatus.

In 1324 the Chapter built a chapel in honour of S. Piat over the existing Chapter-house. S. Piat's body was a highly-respected relic since its deposition in the church in 1310, and the alms of the faithful helped the Chapter considerably in meeting the expense.

In 1368 the two towers that flank the gable on the south front were constructed.

In 1386 the belfry was covered with lead.

In 1395 the old belfry was repaired at the top, and the bells were placed in position in the belfries.

Little was done in the fifteenth century to the fabric beyond the erection of the Vendôme Chapel between two of the massive buttresses on the south side of the church. Louis de Bourbon gave the chapel in 1413, and it was begun in 1417-18. It will be seen that it is the only chapel that has been protected by being built between the buttresses, and it is for this reason that so many of the chapels and altars which are known to have existed in the church cannot be now traced. Many of them were merely placed near a pier in the nave or ambulatory, and many against any available piece of wall. Most of these altars, of which there were thirty-nine, were demolished in 1661. Of late, this chapel has been so restored (as the French understand the word) that it looks like a new addition.

After the destruction of the wooden spire of the new belfry in July 1506 the Chapter decided to substitute stonework for wood, and to make it a few feet higher than before. The architect was Jehan de Beauce, and the work was done in six years, from 1507-1513 (*v.* p. 42). The same architect in 1520 erected the clock-house to the north of the north tower. The bell was meanwhile being cast at Boulogne by Pierre Sayvet.

In 1674 a fire broke out in the new belfry, but was got under before the whole of it was destroyed.

In 1683 elaborate plans for water supply were proposed, but being too costly, were dropped.

From 1514 to 1723 the enclosing of the choir was carried on with occasional intervals, in which, probably from lack of funds, nothing was done at all. (For this *v.* p. 77.)

In 1741 began the consideration of alterations in the fabric of the choir. The plans, one must hope, were undertaken in the hope of further beautifying what was already really fine, but the result is terrible, and the architect, Chartier, has much for which to answer, though the Chapter were quite as much to blame.

After due consideration the screen (*jubé*) was demolished in 1763, and a wrought-iron screen erected in its place. This

connected two pillars which were adorned with bas-reliefs and figures. Four years later the colossal marble group representing the "Assumption," by Bridan, was installed. If the Chapter had now only stayed the hand of the destroyer, much insult to the *genius loci* might have been spared. The tapestries in the choir were removed—they are now in the Museum at the Hotel de Ville,—and in place of them were set up eight bas-reliefs in glaring white marble, finished in 1788. This was quite in keeping with the degradation of the piers in the choir by their coatings of stucco, painted to resemble marble, and the alterations to the soffits of the arches so as to fit them for the flat stucco panels and the meaningless ornaments. To enable all these alterations to be better seen, eight of the windows in the clerestory, given by S. Louis, were removed.* But a time of greater tribulation was at hand. Chartres, it is true, had not undergone a Reformation, but it was now to undergo worse trials at the hands of the savage crew of Revolutionaries. In 1790 the Chapter was abolished, and in the next year the Convention—Bishop Bonnet and his college of vicars—took its place. Bonnet had every intention of enriching the cathedral at the expense of the churches that were being suppressed wholesale in the town, and to him are ascribed the so-called chapels in the two transepts—viz. that of S. Lazare, and that of the Transfiguration, but in 1792 Bonnet was ejected by the town council, and died in the next year.

Then began a veritable reign of terror for the cathedral. The Treasure was despoiled; the shrine containing the Camisia was opened, and the Camisia torn in two; the statues, including those affixed to the piers in the nave, were sold for 100 francs, and the large collection of relics was dispersed. Some of these were collected and buried in the aisle near the chapel of S. Piat. The primitive statue of the Virgin, for which a Druidical antiquity was claimed, was turned out of its place in the church, and, in December 1793, burned in the street opposite the western front.

If the church had been of wood or had had a timbered roof, there would now have been nothing but a picturesque ruin. As it was, some misguided spirits seriously proposed to pull it down because it "*dominait trop la cité républicaine*,

* The cost of these alterations was 450,000 francs.

but were deterred probably by the amount of labour that they saw it would involve to cart away the stones. It was converted into a Temple of Reason in 1793, on the *lucus a non lucendo* principle, and was polluted by low orgies in every part of the building. The group of the "Assumption" was only saved by the presence of mind of an architect—Morin by name—who placed a red cap of liberty on the head of the Virgin and a lance in her hand. In 1794 the official cult of Reason ceased, and the Christian religion was restored, and since then, beyond a short repetition in 1796 of the follies and crimes of 1793, nothing has happened to interrupt the regular course of the services of the church. The lead on the roof of the nave, weighing 458,164 livres, had an appreciable value, and was removed by the revolutionary Commission for Public Works. Most of it was sent to Paris, and the rest was made into bullets, and the vaulting remained uncovered for fully two years without suffering seriously in consequence.

Early in the present century the Camisia was reverently pieced together, and placed in a new shrine, naturally of less interest than its predecessor.

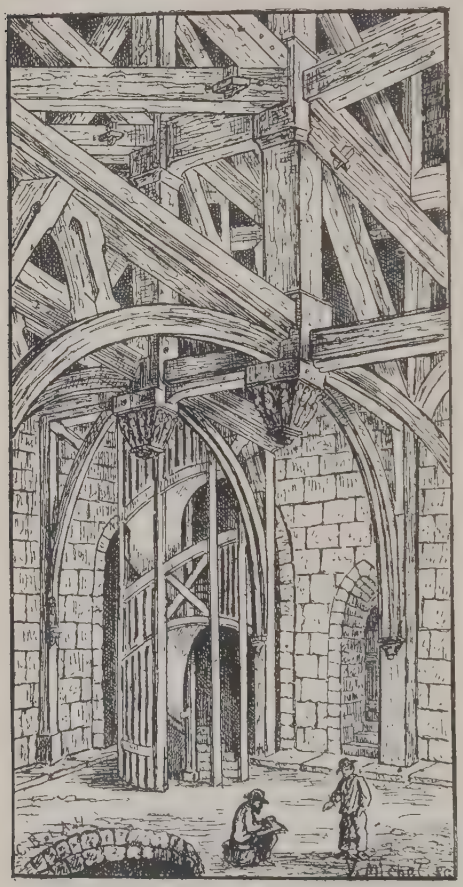
In 1806 the statue of *la Vierge noire*, or *Notre Dame du Pillier*, was set up in the north aisle of the choir.

The Bishop was reinstated and the Chapter restored in 1821, after an interregnum of thirty-one years.

In May 1825 the new belfry was struck by lightning and had a narrow escape from destruction. The fire, fortunately, was put out at once, but the risk showed the necessity for the installation of lightning conductors.

Carelessness on the part of two plumbers, in June 1836, brought about another serious fire, and the whole of the wooden roof—*forêt*, as it was called—was destroyed, together with the staging in both of the western towers and most of the bells. The fire raged for twelve hours—from 6.0 p.m. to 6.0 a.m.—and nothing could be done to get it under. In the end it died out, as there was nothing left to burn. The stone vaulting of the nave, choir, and transepts was the salvation of the building; and the boasts of the thirteenth-century builders came true. As soon as the disaster was known, all France came to the rescue. The government voted 400,000 francs at once, and subsequently raised the grant to 1,085,000 francs.

The substructure of the new roof * is cast-iron, and the roofing is made of sheets of copper. Unfortunately, the fire rendered necessary some restoration of the north belfry, and the work was clumsily done.



S.-W. Belfry. Timber-Work destroyed in the Fire of 1836.
[Soc. Arch. d'Eure et Loir.

In 1839 the large pew on the north side of the nave was constructed, the carving in the back being to commemorate the fire of 1836.

Since the cathedral has been scheduled as a historic monument, the government has devoted considerable sums to the repair of the fabric, and much has been done in the way of wholesale restoration which might well have been postponed. The whole exterior has been overhauled from the top of the new belfry to the lowest courses of masonry in the *chêvet*. Parts of the western front have

* The space between the vaulting and the actual roof can be inspected by anyone applying to the *gardien*, who accompanies visitors to the belfry.

been renewed, and the south porches have been (1898-1900) taken to pieces, much new work inserted on the lines of the old, but without the original devotional feeling, and the whole strengthened with steel girders. The north porch will probably be taken in hand next, and similarly treated.

Most of the stained-glass windows, if not all, have been recently re-leaded, cleaned, and securely re-fixed. In the early sixties the eighteenth-century screen was removed and a low iron grill substituted : the chapel of the Sacred Heart of Mary was polychromed in 1865-1867, and from that time to the present the chief outlays upon the interior have been on the chapels in the ambulatory.

The south transept is now undergoing the process of being scraped, and the acres of colour-wash are doomed. It is a pity that scraping rather than poulticing or washing is the method adopted, as the stone, though hard, must inevitably suffer at the hands of a careless workman. It is to be hoped that funds will never be so plentiful as to encourage the presiding genius of the restoration work to daub over the whole of the interior with the so-called decoration in polychrome. Such a measure would not be without precedent—witness S. Germain-des-Prés at Paris, Notre Dame la Grande at Poitiers, and S. Sauveur at Bruges ; but it seems a system of painting utterly at variance with the spirit of any Gothic cathedral. Here it would completely alter the character of the sombre and devotional nave, it would dwarf the magnificent simple vaulting, kill all the effects of light and shade, and would alter the scale of the whole interior.

TYMPANUM OF THE CENTRAL DOORWAY IN THE WEST FRONT—CHRIST AND THE FOUR EVANGELISTS.

CHAPTER III

THE EXTERIOR

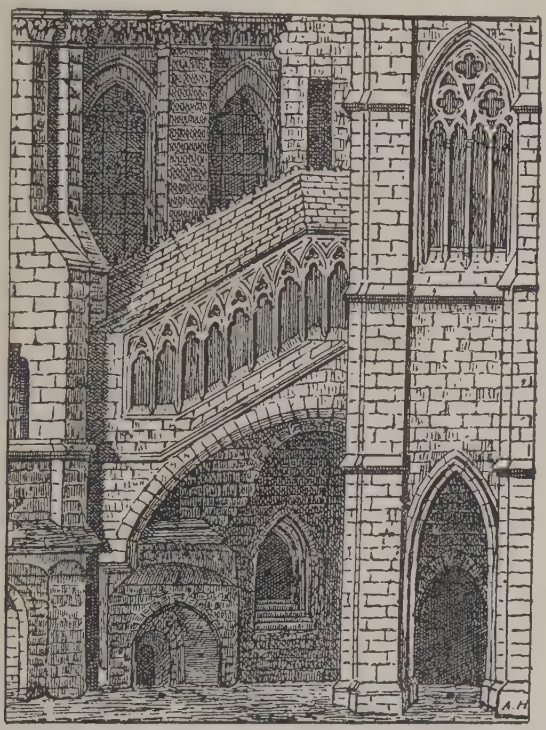
THE outside is best studied at close quarters from the open space in front which has been made by demolishing a block of mean-looking houses, and different points of view may be selected at will on the south side, from the street near the Post Office, which utilitarian France has installed in a thirteenth-century house after a thorough restoration, and from the entrance to the *Maîtrise*.

On the north side the narrow street which leads up to the north porch does not give much facility for study, and the houses at the north-west corner are at present in the way.

On the eastern side the choir and the apsidal chapels are rather built upon, but from the open ground at the back of the Bishop's Palace a good view may be obtained. From the lower town the mass of the building may be studied better than at close quarters.

At first sight the massiveness of the proportions strike one the most, but studied piece by piece the thoughtfulness of the construction will become evident. The whole of the building

proper is simple and restrained, the porches and details are a mass of symbolic ornamentation and graceful work. While simple and restrained, the sense of strength in the building is enormous.



VIEW (FROM THE OUTSIDE) OF THE STAIRCASE LEADING FROM THE CHOIR AISLE TO THE CHAPEL OF S. PIAT.

[Soc. Arch. d'Eure et Loir.

The stone of which the cathedral is principally built came from the quarries of Berchères l'-Evêque, and is a limestone containing many rugged masses of flint. In the foundations and in the lower part of the towers enormous blocks measuring 10 ft. × 3 ft. have been used, and it is easy to imagine

the amount of labour involved in carting these blocks from the quarry.

H. J. L. J. M., Photo.]

FLYING BUTTRESSES OF THE NAVE.

The enormous buttresses and their flying buttresses in two tiers are another feature of the exterior. Five massive piers on either side of the nave support the thrust of the vaulting of the

roof, which is borne by the flying buttresses of a construction peculiar to Chartres. Each flying buttress is composed of an upper and a lower portion, further strengthened by an arcade with round headed arches, each consisting of two blocks of stone, and supported by short, massive shafts. The arrangement resembles the segment of a wheel with its spokes. The original architect may have been afraid to trust to two flying buttresses as are found at Soissons, and therefore further strengthened his work, with the unique result here obtained. The ruggedly severe character of the work is noteworthy, and perhaps it was the appearance of these buttresses that made Racine say "La cathédrale de Chartres est grande, mais un peu barbare."

Between the buttresses will be noticed the early twelfth-century windows of the crypt, the large windows of the aisles of the nave, and, above, the clerestory windows, consisting of a foliated circle surrounded by as many quatrefoils and trefoils as could be pierced through the stone-work, with two lancet windows below, taking up the whole available space between two buttresses. These windows may be said to be an invention of the architect of Chartres. He has taken a bay between a pair of flying-buttresses, and, after piercing the wall with the largest circular window that was possible in the space, has filled the rest of the wall below it with two long windows extending from the sill right up to the outer edge of the moulding of the rose window. It seems so simple and direct a way of lighting the nave that one wonders it was not done before the thirteenth century. The nature of the Berchère stone had much to do with the inspiration, as it was hard and durable—witness the old belfry and the lower part of the other,—and could stand the working necessary.

The flying buttresses may best be studied from the gallery immediately above the roof of the aisles of the nave, or from the one above. Round the choir the sixteen flying buttresses are differently treated: they are later in date, and lighter in construction, the radial supports of the flying buttresses of the nave being replaced by arcades of pointed arches with small roses interspersed in the solid masonry between the heads of the arches.

These flying-buttresses of the choir look very much less graceful than the more solid ones of the nave. Although

the filling between the two main members is lighter, the general effect is not so pleasing, and the lateral supports or braces give the impression that the work was found to be insufficiently solid and strong.

A contrast will be noticed between the lead-covered roofs of the aisles and the copper roof of the nave.

A Flamboyant chapel, begun in 1416, and vigorously restored in 1872, somewhat breaks the uniformity of the south front of the nave.

The galleries, with their stone balustrading, are simple and graceful, but much restoration has been rendered necessary by the damage done to the roof by the fire in 1836.

The south porch will be described in detail later, but its many beauties must not prevent a careful visitor from studying the early work in the lowest stages of the ambulatories on the south side. On the north side, the sacristy prevents this. There is also a good doorway of early work leading into the crypt, and the exterior of the staircase which leads from the ambulatory to the chapel of S. Piat is very fine—much finer than the chapel, which is choked rather by the proximity of the library.

Formerly the lower storey of the chapel of S. Piat (p. 89) was the *salle capitulaire* or chapter-house, but now is used as a schoolroom for the *Maitrise*. The chapel roof used to be decorated with a gilded angel at the eastern end, but this disappeared at the time of the Revolution. Both the turrets contain winding staircases.

South Porch.—This porch is approached by a grand flight of steps, and, though only about 6½ feet wider than that on the north side, seems at first sight to be very much larger altogether. It is made up of three bays, each with a pediment containing niches, and above is a gallery of large statues. This porch is devoted to the "Glorification of Christ" as the Supreme Judge of all things, and the subject is therefore the "Last Judgment," and of the many representations of this awe-inspiring theme, this porch is one of the best, if not the best. Christ, as Judge, with the Apostles, occupies the central bay, with the martyrs on His right (the left bay), and the confessors on His left (the right-hand bay), together with nine choirs of angels, the four-and-twenty elders and the virtues on the vaulting and on the pillars.

C. Blin, Photo.]

THE SOUTH PORCH.

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The Central Bay. — The first thing to strike the eyes of the beholder is the grand statue of Christ, who is treading the lion and the serpent under His feet. Below are: 1. Pierre Mauclerc of Dreux praying. 2. The same, seated with his wife Alix. Both are represented as donors of bread to the poor. Round the figure of Christ, on the left wall, are: 1. S. Peter, with Simon Magus under his feet. 2. S. Andrew. 3. S. Thomas. 4. S. Philip. 5. S. Matthew. 6. S. Simon. Opposite to these are: 1. S. Paul. 2. S. John. 3. S. James. 4. S. James the Less. 5. S. Bartholomew. 6. S. Jude.

In the tympanum at the top is represented Christ seated on a throne as the Judge, with the Virgin and S. John interceding for all sinners. Grouped round the Judge are six angels bearing the instruments of the Passion. Below this are two scenes: 1. S. Michael weighing a soul, symbolised here by a nude infant. On the other side of the scale are a small devil and two toads, typical of mortal sin, and below another little devil is tampering with the balance. 2. The separation of the righteous and the wicked. On the right hand of S. Michael is an army of the elect, conducted by angels to Abraham's bosom, which is represented in the second row of figures of the vaulting. On his left hand, on the lintel, are the lost, a crowd of kings, bishops, priests, monks, and nuns, being led away by horrible demons to the Hell's mouth close by, which, with its flames, is vividly portrayed. The continuation of the lintel, on the left, shows us: 1. An angel carrying a saint to bliss. 2. Abraham's bosom with three souls in it. 3. A king. 4. One of the elect. 5. A king, led by an angel. On the right-hand side are demons of terrible aspect, taking away persons of various degrees to punishment.

On either side of the central figure, the second row of figures represents the dead, who have been raised to go before the Judge.

Over the Resurrection are nine choirs of angels: four Cherubim and four Seraphim, six Dominations, eight Powers, five Principalities, five Virtues, five Archangels, and twelve Angels. The thrones are missing from their place here, but will be found in the outer row of the two side bays.

The sixth tier contains twenty-eight small figures, arranged

in pairs, bearing scrolls or books, and representing the prophets; and the seventh contains fourteen beautiful statues of virgins who have fought the good fight and died in defence of their chastity. Each holds in her hand a lily, a badge of purity. In the gable, in a niche, is the Virgin, seated with the Child Jesus, and two angels are censing.

The square pillars contain reliefs bearing on the main subject of this bay viz. on the two sides facing the trumeau pier the twenty-four elders, crowned and seated, playing on musical instruments. On the other two sides are the twelve Virtues, and the contrary Vices — viz. on the left pillar, west face at the top: 1. Faith. 2. Idolatry. 3. Hope. 4. Despair. 5. Charity. 6. Avarice. On the south side: 1. Chastity. 2. Impurity. 3. Prudence. 4. Folly. 5. Humility. 6. Pride.

The pier on the opposite side has at the top, on the east face: 1. Perseverance. 2. Fickleness. 3. Temperance. 4. Drunkenness. 5. Concord. 6. Discord; and on the south side: 1. Docility. 2. Intractability. 3. Mildness. 4. Anger. 5. Strength. 6. Cowardice.

The left or western bay is devoted to the noble army of Martyrs, of whom eight are here represented as having been more particularly concerned with the cathedral, all protected by canopies, and trampling their earthly foes under foot. On the *left* are: 1. S. Laurence, as a deacon. 2. S. Clement, with a pointed tiara. 3. S. Stephen, as a deacon, with S. Paul beneath. 4. S. Theodore, in a coat of mail. On the *right* are: 1. S. Vincent, with his faithful crow. 2. S. Denis, Bishop of Paris. 3. S. Piat, Bishop of Tournai. 4. S. George, who, like S. Theodore, is in a coat of mail. S. George and S. Theodore are both very finely wrought figures.

On the tympanum, and in the first band of the vaulting, we have, in four scenes, the story of S. Stephen—viz. in (1), on the left, in the vaulting, S. Stephen before the Sanhedrin; (2) the saint being dragged outside Jerusalem; (3) his death; (4) in the vaulting on the right, the Jews laying their garments at the feet of Saul. In the tympanum we see a life-sized figure representing Christ appearing to S. Stephen. In the next five rows of the vaulting there are twenty-eight small statues of various martyrs. In the first there are eight bearing palms and the seal of the Almighty; in the second,

six receiving the Blood of the Lamb; in the other three, Levites, priests, bishops, kings, emperors, and popes, who underwent martyrdom. The sixth row contains the parable of the wise and the foolish virgins; and the seventh contains angels, cherubs, archangels, incense-bearers, and acolytes. In the gable S. Anne is seated, holding a vase in which is a lily, the symbol of purity; and also two acolytes.

The vaulting is in the main supported by two square piers, enriched with bas-reliefs framed in graceful vine foliage. The pillar here on the left presents twenty-four scenes from the Golden Legend of the deaths of martyrs. On the east face, at the top, is: 1. S. Thomas of Canterbury. 2. S. Blaise. 3. S. Léger, Bishop of Autun. 4. S. Vincent. 5. S. Laurence. 6. S. Chéron. On the south face: 1. S. John the Baptist. 2. S. Denys of Athens. 3. S. Saturnin, Bishop of Toulouse. 4. S. Piat. 5. S. Procope of Alexandria. 6. S. Symphorien of Autun. On the west face: 1. S. Calixtus. 2. S. Cyprian. 3. S. Ignatius, Bishop of Antioch. 4. S. Theodore. 5. S. Eustace. 6. S. Gervais and S. Protais. On the north face: 1. S. Clement. 2. S. Potentien. 3. S. Lambert, Bishop of Maestricht. 4. S. Vite and S. Modeste. 5. S. Bacche. 6. S. Quentin.

The right-hand bay is devoted to the Confessors, who are represented by eight large figures viz. on the left: 1. S. Nicholas. 2. S. Ambroise. 3. S. Leo. 4. S. Laumer—a fourteenth-century insertion: he was Abbot of la Perche; and on the right: 1. S. Martin of Tours. 2. S. Jerome. 3. S. Gregory the Great. 4. S. Avit, Abbot of Micy. This statue, like its fellow (4, above), is of the fourteenth century.

The tympanum portrays the life of S. Martin and S. Nicholas. On the left we have: 1. S. Martin giving away half of his cloak. 2. Christ appearing, clad in the half cloak. On the right: 1. S. Nicholas, giving a dowry to three portionless daughters. 2. His tomb with the miraculous drops of oil. In the vaulting on the left, immediately above S. Leon, there is the legend of S. Giles: 1. Giving his cloak to a beggar. 2. Met by the king. 3. Seated in his cell with a hind. 4. Accompanied by wild animals. 5. Visited by an angel. 6. Performing a mass. 7. A squire holding the king's horse. Above this row are five others, filled with warriors, monks,

laymen, priests, deacons, bishops and archbishops, popes, kings, and emperors, all wearing the nimbus of sanctity.

In the outermost row of the vaulting there are ten of the Apostles — viz. at the left (at the bottom): 1. S. Peter. 2. S. Matthias. 3. S. Matthew. 4. S. Andrew. 5. S. John. On the right: 6. S. Paul. 7. S. Thomas. 8. S. James the Less. 9. S. James. 10. S. Bartholomew. In the gable the Virgin, seated, with a book, supported by two archangels.

The pier on the right shows us various incidents in the lives of certain Confessors. On the west face, at the top: 1. S. Léon. 2. S. Martin. 3. S. Lubin. 4. S. Avit. 5. S. Anthony. 6. S. Benoît. On the south there are: 1. S. Gregory the Great. 2. S. Rémy. 3. S. Solenne. 4. S. Laumer. 5. S. Calais. 6. S. Hilaire. On the east side there are, at the top: 1. S. Sylvester. 2. S. Martin. 3. S. Caletric. 4. S. Benoît. 5. S. Lié. 6. S. Arnoult. And on the north side, at the top: 1. S. Ambrose. 2. S. Martin of Tours. 3. S. Marcel of Paris. 4. S. Giles. 5. S. Jerome. 6. S. Martinien.

A Column in the West Front. (Soc. Arch. d'Eure et Loir.)

The **Western Front** is the finest in some ways, in that it is the most complete. At the ground level there are the three rather low doorways (which compose the western or usual entrance), dating from the first half of the twelfth century, 1134-1150. Every available part of the three arches is covered with sculptured figures and ornament, varying from attenuated figures over life-size to miniature figures of a few inches. There are still traces of gold and colour on the more protected figures—*e.g.* in the tympanum of the central door. It has been supposed by some that the *motif* of the doorways was copied or borrowed from the front at Arles; in any case, this doorway remains one of the typical examples of Early Gothic work.

Above the doorways are the three windows of about the same date, perhaps a trifle later; above, again, is the rose-

window, which probably replaced an early triplet window. This, together with the gallery —called royal from the kings represented in it—is thirteenth-century work, and the gable is again a century, or nearly so, later in date.

As at Paris and at Bourges the thirteenth-century builders kept the two western towers of the previously-existing church, and they also kept the west front, though, as Viollet le Duc points out, the west front, which formerly stood back so as to be inside, or at any rate on, a line joining the inner or eastern sides of the western towers, was removed, and made to run flush with the western face of these same towers. This change of the original plan may have been due to a wish to lengthen the nave, which even now seems short and small as compared with the enormous choir with its double aisles. Traces are to be seen inside the church in the space between the chapel of the Seven Sorrows and that of the Calvary, of what was once exterior masonry of the two towers, now isolated, apparently on a blank, white-washed wall. Above the front, when removed, were placed the three original twelfth-century windows and their precious filling of glass, and above was inserted the existing rose-window.

From the West Front.
(South side of central doorway.)

FROM THE WEST FRONT.
(North side of south doorway.)

Over the three doorways two pilasters with simple mouldings run up on either side of the central window as far as the rose, where they finish with carved heads—on the north that of an ox, on the south that of a lion holding a man's head, symbolising the *fortiter* and the *suaviter* of the Church, or perhaps Vigilance and Sacrifice.

The windows are of extraordinary size though they are dwarfed by the proportions of the whole front and the towers; of the three, that in the centre measures 34 ft. 9 in. by 13 ft., while those at the sides measure 28 ft. by 9 ft. Traces will be noticed in the wall of arches over the two side windows.

Above the cornice, not quite in the centre of a rather stiff square setting, is a jewel, a *chef d'œuvre*, in the form of a rose-window 46 feet in extreme diameter, "looking as expansive and symbolic as if it were the wheel of Time itself." This window was copied in 1225 for the cathedral of Cambria by Villard de Honnecourt, and is given in his sketch-book.

Higher still is a gallery with a delicate balustrade supported on a beautiful cornice and stretching across the front from tower to tower, and above

it is a row of niched figures, with a strong family likeness, intended for the kings of France. The first seven are Merovingians, and hard to differentiate: probably Clovis I., Childebert I., Clotaire I., Gontran, Dagobert I., Thierry II., Clovis II., all benefactors of the cathedral: then comes Pepin le Bref. The ninth was destroyed in the siege of 1591, and was restored in 1855. Tenth in order is Philippe I., then Louis le Gros, Louis le Jeune, Philippe Auguste, Louis le Lion, Louis IX. (S. Louis), Philippe le Hardi, 1270-1285, in whose reign the gallery is said to have been finished.

From this gallery a fine view of the town can be got by those who do not wish to mount the tower. At close quarters the statues, which are boldly wrought, do not look, and probably were not intended to look, as well as they do from the street below.

Above the gallery in a niche in the gable is a huge statue of the Virgin and Child flanked by kneeling angels holding torches in their hands, and on the apex of the gable is the statue of Christ in the act of bestowing His blessing.

The main idea of the western entrance is the "Glorification of the Saviour," and it is carried out with most elaborate detail, as will be seen below. From the fourth century the main entrance to a church had the name of *porta speciosa*, *porta triumphalis*, or, as here, the *porte royale*, as the "King of Kings" is represented over the lintel of the central door.

Begun in 1110 by workmen who were acquainted with, if they had not actually worked on, the doorway of S. Sernin at Toulouse, it was finished towards the year 115 .

Taking, first of all, the statues, which attract the eye, from their curious proportions—*i.e.* the very long bodies and the small heads—one is struck by the life-like reality of the faces.

The various heads in the west front are most carefully carved in a style quite their own. Neither features nor details betray the German, the Roman, or the Frank, they are the presentation of a race more like that of the old Gauls, and they seem to show that the sculptor preferred to look around him for inspiration, rather than to work out an ideal face.

Of the twenty-four original statues only nineteen are left. From the costumes alone it would be no hard task to date the work of the porch, but the identity of the persons represented is pure guesswork. Some have imagined that the figures are

the ancestors of the son of David, following the genealogy in St. Matthew, chapter i.; others, again, have maintained that they are saints and benefactors to the church, arguing from the presence of the crowns on some of the heads.

Over the heads of most of the figures in the smaller doorways are very graceful canopies.

The capitals of the columns contain a great variety of carved figures, two hundred in all, which depict scenes in the life of Christ, or in that of the Virgin, the subjects being taken from the spurious as well as from the canonical gospels. The series begins in the central doorway (the *porte royale*), with (1) S. Joachim and S. Anna sent away by the High Priest for being childless: (2) their great distress: (3) their visitation by an angel; (4) their meeting at the Golden Porch of the Temple; (5) the birth of the Virgin Mary; (6) her parents plan to take her to the Temple; (7) they do so; and (8) watch her while going up the Temple steps; (9) and return. In the next capital (10) we have the betrothal of the Virgin to S. Joseph; (11) the marriage; (12) the journey to Nazareth, with (13) the Annunciation; (14) the Visitation; (15) on the right hand splay of the left doorway, the Nativity; (16) the Adoration of the shepherds; (17) the wise men before Herod, and (18) their Adoration of the Holy Child; (19) on the corresponding splay the Flight into Egypt, and (20) the Massacre of the Innocents.

Returning to the right hand side of the central doorway, we have (1) Christ among the Doctors in the Temple* (2) the Circumcision; (3) the Presentation in the Temple; (4) the journey to Jerusalem; (5) the return journey to Nazareth; (6) the Baptism in the Jordan; (7) the Temptation; (8) Judas covenanting with the High Priest; (9) the Last Supper. Then, on the left splay of the right-hand doorway, (10) the Betrayal in the Garden; (11) the triumphal entry into Jerusalem; (12) the Burial by Joseph of Arimathæa and Nicodemus; (13) the Resurrection; (14) (on the opposite splay) Christ washing the Apostles' feet; (15) the disciples' journey to Emmaus; (16) Christ sups with them before (17) their return to Jerusalem; (18) the final appearance of Christ on the Mount of Olives.

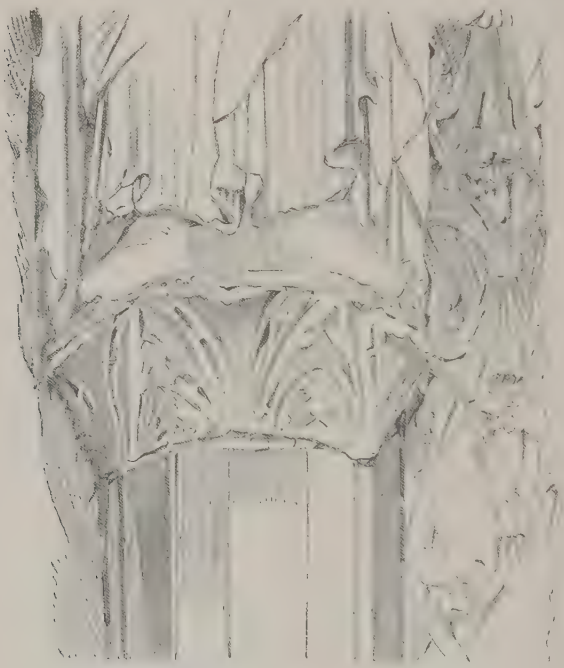
In the left-hand doorway on the lintel (which is 8 feet 9 inches in width) are ten of the twelve apostles, seated, and

* Nos. 1 and 2, 10 and 11, are in reverse order.

looking at the angels who are coming down from Heaven and announcing the Ascension.

In the extreme top of the tympanum we have Christ standing on a cloud between two supporting angels.

In the vaulting are the months, and ten of the signs of the



PEDESTAL FROM THE WEST PORCH.
[Drawn by Gerald C. Horsley.

zodiac; and beginning at the bottom there are, on the right, January, represented by Janus bifrons with Capricornus; then February, represented by an old man warming himself, and Aquarius. For March, there is Mars, and a vine-dresser, and the Fishes. On the other side of the doorway April and the Ram; then May, represented by a mounted huntsman with a falcon, and the Bull. June is represented by a haymaker,

and the Twins. Returning to the point of starting—*i.e.* next to January, but in the next and outer row—the first is July, a reaper and the Crab; the next is August, with a man binding a sheaf of corn, and the Lion. September is represented by wine-making, and the sign of Virgo. On the other side of the door October, the time for gathering fruit, and the Scales, or rather the remains of the female figure that once held them. November and December are represented by a man killing a pig and eating portions of it, the two signs being the Scorpion for November, and the Archer for December.

The central doorway or porch is intended to represent the kingdom of the risen Christ, who is in the tympanum seated on a throne, with His feet on a footstool. With one hand the Saviour holds a book, with the other He is in the act of blessing. Around Him are the four Beasts symbolical of the four Evangelists, and below are the twelve Apostles standing and conversing together, with single figures at each end of the row.

The spaces in the first row in the vaulting are filled with angels bearing books, scrolls, the other rows containing the four and twenty elders, richly and variously clad, bearing curious instruments of music.

The right-hand doorway—the usual entrance to the west-end of the church—is the Virgin's doorway. Over the door, on the lintel, are, from left to right, the Annunciation, the Visitation, the Nativity, the angels appearing to the shepherds, and, above, the Presentation of Christ in the Temple. In the tympanum, we have the Virgin, crowned and throned, holding a sceptre in one hand; in the other, Christ in the act of blessing. Two archangels, censing, complete what is a very fine group.

The date of the statue of the Virgin is known to have been 1150, having been given by an archdeacon named Richer.

In the first row of the vaulting on the left there are, curiously enough, figures similar to those in the left doorway, and which seem strangely out of place here viz. the Fishes and the Twins, and over them archangels censing. On the right side are Pythagoras, and over him Music striking three bells with a hammer. In the second or middle row on the left is Dialectic, a figure with a lizard and a sceptre, accompanied by Aristotle; next comes Rhetoric, a figure

declaiming, accompanied by Cicero; then Geometry, with a compass, accompanied by Euclid; next Arithmetic, a figure with a book, and Nichomachus; then Astronomy with a bushel, accompanied by Ptolemy; and lastly Grammar, a figure threatening some young scholars with punishment, accompanied by Priscian.

Traces of painting are to be seen on some of the carvings.

The **South Tower in the West Front.**—The chief part of this tower,* usually called the *clocher vieux*, dates from about 1110 with a pause at 1150, when the square part was finished to the year 1170, the date of its completion. This tower from the first was entirely built of stone, and seems to have been repaired for the first time in 1395, at the period when the bells were inserted in the belfries, but it was never raised or altered in the design. It was again repaired in 1683, and in 1753-54 the 40 ft. at the top were restored by Guillois, and an iron cross and ladder placed to give access to the top. Since 1836, when this belfry was gutted by fire, it is only possible now to go up to the second floor, and that by a ladder, not by any means a reassuring mode of ascent.

The enormous size of the blocks of stone will strike the attention of the most casual visitor, but others will note the union of massive simplicity with perfect grace, and agree with Viollet le Duc, who wrote of this tower that it was the finest work of the kind in France. "The simplicity of its mass, the perfect proportion of its various parts, its graceful outline, make it a work for constant meditation." "The base," he adds, is "full, massive and free from ornaments, and transforms itself, as it shoots up into a tapering octagonal spire, in such a way that it is not possible to say when the heavier construction leaves off and the lighter begins."

In another place he points out, that the architect has shown an unusual restraint in his work, that all his effects are got by his proportions, and not by his decoration, that the transition from the square tower to the octagonal *fleche* or spire is a masterpiece that has never been surpassed. Everything has been carefully thought out beforehand, nothing left to chance. He finishes by saying that though this old *clocher*

* The base of this tower is, roughly speaking, a square, of which the side is 54 feet, the other tower being rectangular, with its longest side 50 feet.

is fifty years older than the church, it will, from its strength, be still standing when the rest of the building has become a ruin.

In the lowest stage there was formerly another entrance to the church—viz. on the south—but this is now blocked up. This stage is lighted by two small windows.

The second or belfry storey is now open. The bells, Mary and Gabriel, weighing 13¼ and 10 tons respectively, were melted down in 1793, and the belfry wood-work was burnt in the fire of 1836.

Out of the total height of this south tower (349 ft. 6 in.), the spire proper is 148 ft.; it measures 2 ft. 8 in. in thickness at the lowest part, and 12 in. at the top. Its ornamentation consists chiefly of rounded mouldings on the angles of the octagon. The flat spaces between the mouldings are carved to represent scales with semi-circular finish.

In the soffit of topmost window, on the north side of this tower, is the inscription in big Roman letters: "Harman, 1164 N.D.D." — *i.e.* Harmanus nato Domino (*i.e.* A.D.) 1164. It is most likely that he was the *magister operum. Littera scripta manet.*

H. J. L. J. M., Photo.]
MOULDINGS—SOUTH-WEST TOWER.

On the lowest part, south front of the tower, are three statues, one representing an angel (8½ ft. high), with outstretched wings, supporting a semicircular sundial (see p. 57), dated 1578; an ass playing on a hurdy-gurdy, and close by, on the next buttress, a sow spinning. These two subjects are a warning to the over-ambitious.

The other sundial was erected by Canon de Bengy in 1763.

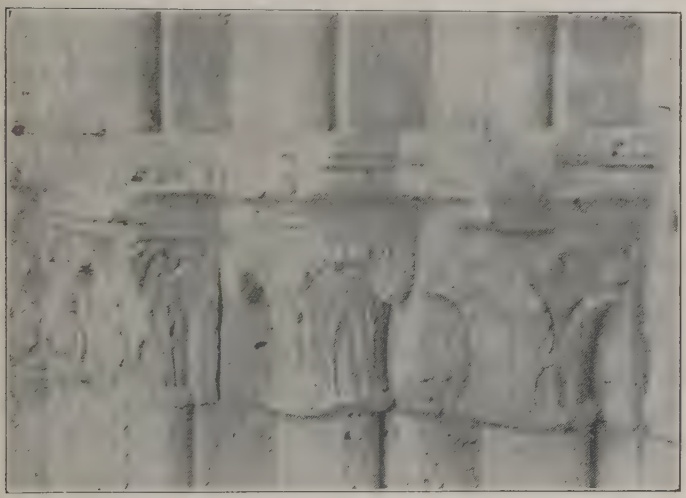
The **North Tower** (*le clocher neuf*).—Like its companion, this tower, which is rectangular in plan, was built almost at the same time as far as the third storey, but it was finished with a timber spire overlaid with lead. This, after being burnt down in the fire of 1194, was rebuilt in similar materials, and lasted till another fire, caused by lightning, destroyed it in 1506. Jehan de Beauce was then commissioned by the Chapter to build the tower, and instructed to make it higher and more beautiful than it had been before. This work took from 1507 to 1513. A small fire broke out in 1674 in the watcher's room. Since that time, beyond being carried up 4 feet higher in 1690 by Angé, who adorned the top with a bronze vase, the tower has not been much interfered with till 1836, when the ringing chamber and most of the bells were destroyed by fire.

Beginning at the third storey, where Jehan de Beauce also begins, we notice first outside the delicate balustrade. In the tower there is a pointed window, divided into two parts by a clustered pier. The tracery is Flamboyant.

In this year the cross on the top was placed in position. In the third stage, on the wall inside, is an inscription, now barely legible, in which the tower is made to tell its own story.

je . fu . jadis . de . plomb . et . boys . construit.
grant . hault . et . beau . de somptueux . ouvraige.
jusques . ad . ce . que . tonnerre . et . oraige.
ina . consume . de gate . et . detruit.
le jour . sainte . anne . vers . six . heures de nuyt.
en . lanee . mil . cinq . cens . et . six.
je . fu . brule . demoly . et . recuyt.
et . avec . moy . de . grosses . cloches six,
après . messieurs . en . plain . chappitre . assis.
ont . ordonne . de . . pierre . me . reffaire.
a grant . voultes . . et pilliers . bien . massifs.
par . jehan . de beausse . macon . qui . le sut . faire.
l'an dessu dist . apres . pour . leuvre . faire
assouar firent . le . vint . quatrieme . jour.
du moys de . mars . pour . le . premier affaire.
premiere . pierre . et aultres . sanc . ce jour.
et . en . avril . huitiesme . jour . expres.
rene . dilliers . evesque . de . regnon.

pardist . la . vie . au . lieu . du . quel . apres.
feust . erard . mis . par . postulacion.
en . ce . temps . la . que avoys . necessite.
avoit . des gens . qui pour moi lors veilloient.
du bon . du . cœur . feust . yver . ou este.
dieu . le . pardont . et . a . ceulx . qui . sy . employent.
1506.



H. J. L. J. M., Photo.]

CAPITALS—NORTH-WEST TOWER.

This window, which measures 13 ft. wide by $48\frac{3}{4}$ ft. high, lights the fourth storey (in which are two large bells, Marie C. (13,228 lbs.), the tenor, and Joseph (about half that weight), and extends from the bottom to the top of the fourth storey.

The fifth storey contains four bells:

Anne, D., . .	2040 lbs.	Fulbert, F., .	1095 lbs.
Elizabeth, E., .	1510 „	Piat, G., . .	870 „

It is cleverly arranged, so as to conceal the origin of the octagon by the prominence given to the four corners, where, in each, the richly ornamented pinnacle work serves to tie the

balustrade to the tower, and to support three enormous sculptured figures. On the pinnacle at the right, next to the steps, are S. John the Baptist with his goatskin, and the Agnus Dei, S. Andrew with a cross, S. John bearing a chalice, and accompanied by an eagle bearing a pen and an inkstand. The second pinnacle has upon it S. Paul with book and sword, S. Thomas with a sword, S. Simon with a saw. On the third are S. James the Less, and S. James the Great as a pilgrim, and S. Philip with a cross ; and on the fourth are S. Bartholomew, S. Peter with a book and a key, and S. Matthew. These four pinnacles are joined to the tower with light flying buttresses, ornamented with graceful mouldings and grotesque figures.

The eight windows in this storey are simpler than those in the storey below, but the hollow mouldings contain much beautifully carved work—mostly running foliage and grotesque little animals. The undercutting, considering the nature of the stone, is wonderfully skilful. Over each of the lights is a gable, in one of which is a Christ in the act of blessing, with a book and a globe. This is, as the inscription sets forth, a votive offering of the architect.

The bell-ringers ring them by means of a little platform fixed at right angles to the beam which carries the bells, and they stand so that each ringer has to work one foot for his own bell, and the other for that of his neighbour.

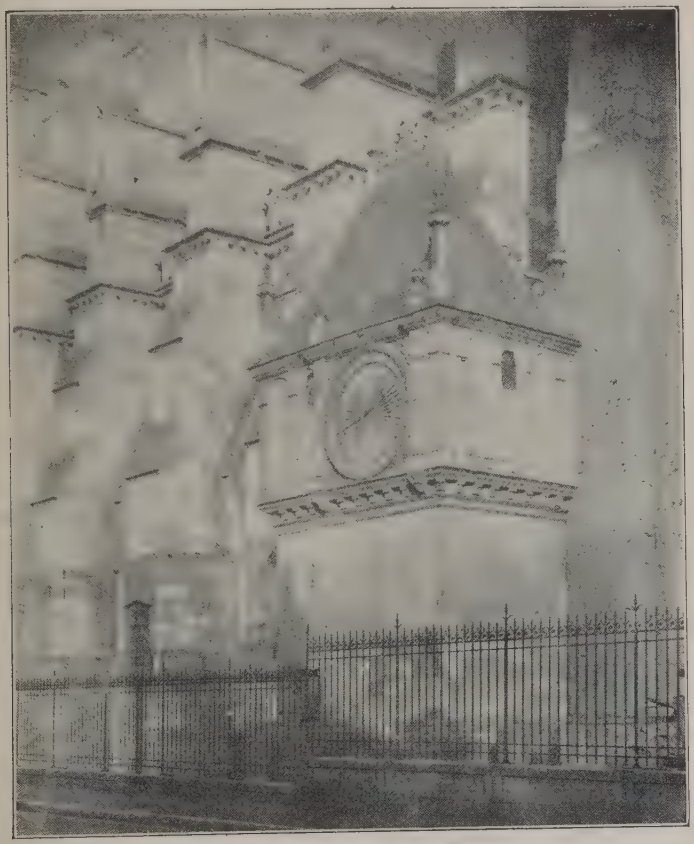
The sixth storey is also surrounded by a gallery, in flamboyant style, with many gargoyles, which is ornamented at the corners of the octagon with pinnacles, each connected with the tower and with the west pinnacle with light flying buttresses. The eight faces, which are 23 feet in height, are decorated with panels of rich tracery. Within is the room for the watchmen, through whose carelessness, as the Latin inscription tells us, the belfry caught fire in 1674.

Outside the western door is the 2nd verse of Psalm cxxvi.

NISI DOMINUS CUSTODIERIT | CIVITATEM FRUSTRA
VIGILAT | QUI CUSTODIT EAM | F.FOUCAULT.

The seventh storey, reached by a staircase, contains the bell cast in 1520, by Pierre Sayvet (11,000 lbs.), on which the hours are struck. The walls are pierced with sixteen trefoil-headed arches. From this storey a grand view of la Beauce can be obtained.

From this point of the tower the spire begins; the edges of the sides of the octagon are ribbed and crocketed, and the



H. J. L. J. M., Photo.]

RENAISSANCE CLOCK-TOWER.

sides are ornamented with scale-work. The bronze top was placed there by Augé in 1691, and in 1854 the cross was added. On the top of the cross is a vane in the form of a

sun, thus forming a counterpart to the moon on the other spire.

The bell has the inscription in black letter : PETRUS SAYVET ME FECIT, and three Latin elegiac couplets.

H. J. L. J. M., Photo.]

PARAPET AND CORNICE—NORTH SIDE OF NAVE.

Facta ad signandos solis lunæque labores
Evehor ad tantæ culmina celsa domus.
Annus erat Christi millesimus adde priori
Quinqentos numero bis quoque junge decem
Illo quippe anno quo Francus convenit Anglum
Perpetuaque simul discubuere fide.

The plan clearly shows that nine towers were intended to be built on the church. They were intended to be as

H. J. L. J. M., Photo.]

THE NORTH PORCH FROM THE WEST.

follows:—Two at the west end, as we find them now; two at each corner of the north and south front—these are only partly carried up; one on each side of the choir, before the apse begins—their staircases are indicated in the plan (Y,Y); lastly, a central tower to be supported by the four mighty piers to be found at the point of intersection of the transepts and the nave and choir. What the height of this central tower may have been intended to be is not known, but it needs but a little stretch of the imagination to picture the church with its nine towers, or rather with its eight towers, all helping to set off the grace of that in the centre. On the analogy of the tower of Jehan la Beauce it might have soared to a height of nearly 500 feet, or, if modelled on the more solid lines of the *vieux clocher*, would have reached only the height of 422 feet, a trifle less than the graceful spire at Amiens.

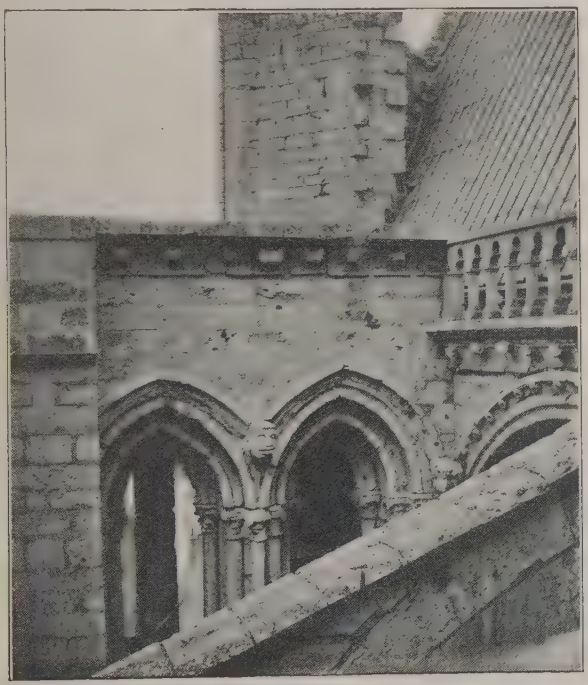
On the north side a much more sombre view of the building will be seen, as a rule, except on fine bright evenings rather late, when the sun has got round to the north of west. At the foot of the *clocher neuf* is a Renaissance work clock, with a curiously wrought face. The buttresses and other details are the same on this side, though possibly in better natural preservation, owing to the situation. The small houses that flanked the eastern end of the north nave aisle, as shown in old prints and engravings, have fortunately been cleared away, and the greater part of the cathedral on this side, excepting the upper part of the tower and the clock, is of the early thirteenth century. Portions of the upper part of the north porch, and, of course, the sacristy, are of the next century.

The **North Porch**, which, like the others, is a mass of symbolic carvings and enrichments, all excellently wrought, is one of the finest specimens of its date, 1215-1275. Like the other porches, too, it was richly painted and gilded, and the effect must have been gorgeous.*

This porch, like that on the south side, was an afterthought, and the buttresses were cut away, to the detriment of the solidity of the transept; for, as early as the fourteenth

* There were regulations in force which expressly stated that a carving for a church was not to be considered finished till it had been examined by an expert and then painted.

century, ties were inserted to hold the porch and the church together. Taken together, the three bays measure in length 124½ feet, and in depth 21 feet, and every available part is covered with statues of all sizes to the number of 700, mostly of persons who figure in the Old Testament history.



H. J. L. J. M., Photo.]
THE PARAPET OF THE NORTH TRANSEPT.

The central bay gives the keynote to the whole porch —the "Glorification of the Virgin"; the left-hand bay gives her virtues, the chief incidents in her life; while the right-hand bay gives us various Old Testament types of the Virgin.

Taking, therefore, the right-hand bay first, on the walls will be seen: 1. Balaam. 2. The Queen of Sheba.

3. Solomon (with a jester). 4. Jesus, the son of Sirach. 5. Judith. 6. Joseph and the wife of Potiphar.

In the tympanum over the door there are two subjects: 1. Job on a hearth, with a demon. 2. The Judgment of Solomon.

Above, in the vaulting, which consists of several rows of statuettes and carved panels, there are: 1. Twelve angels carrying the heavenly bodies, torches, crowns, arms, etc., and doing homage to Christ, who is here appearing to Job. 2. Eight panels, of which those on the left refer to Samson, and those on the right to Gideon. 3. The story of Esther on the left, and on the right that of Judith and Holophernes. 4. The story of Tobias.

On the outer edge are the twelve months of the year, with the corresponding signs of the Zodiac, and just below, in the vaulting, the allegorical representations of summer and winter. Beginning on the left, they are: 1. January (Janus Bifrons). 2. February. 3. March (vine-pruning). 4. April (flowers and ears of corn). 5. May (hawking). 6. June (hay-making). 7. July. 8. August (harvesting). 9. September (vine-pressing). 10. October (sowing corn). 11. November (acorn-gathering). 12. December (pig-killing). The signs of the Zodiac will be seen next to these twelve months, with summer at one end of the row and winter at the other.

A finely wrought label, with undercut carving, runs round the front of this bay. On either side of the bay, in a niche, is a king seated; in the gable is a bishop, between two angels, censing. In the actual front of this bay are four large statues. Ferdinand, King of Castile, and a prophet on the left; on the right, S. Louis with bare feet, and another prophet. Beneath these four statues are the Arts and Sciences: 1. Agriculture (Adam, Cain, and Abel). 2. Music (Jubal with a lyre). 3. Metal work (Tubal Cain). 4. Medicine (Hippocrates). 5. Geometry and Architecture (Archimedes with a square). 6. Painting (Apelles). 7. Philosophy (Aristotle). 8. Magic (a wizard and a dragon).

Round to the west of this porch are the statues of S. Potentien and S. Modesta, the martyred daughter of Quirinus, the Roman Governor. This latter is a beautiful piece of work, but is being slowly spoiled by the iron band round the waist. Below S. Potentien is a scene representing a baptism, and

then the martyrdom of the saint; below, S. Modesta, *le Puits des Saints-Forts*, and the death of S. Modesta.

The left-hand bay deals with the life of the Virgin. On the splays of the porch wall there are large statues which represent on the left: 1 and 2. The "Annunciation" by the Archangel Gabriel. 3. Isaiah, the foreteller of the Incarnation. Below these are various demons.

On the other side the subject is the "Visitation." The figures are: 1 and 2. The Virgin greeting the aged Elizabeth, while below are the Burning Bush and a prophet. 3. Daniel, who is trampling underfoot the worship of Baal. All these six statues are fine in conception and execution, especially the draperies. The canopies, too, which represent buildings of various kinds, are wonderfully done. In the tympanum are represented: 1. The Birth of Christ. 2. The Angels announcing the glad tidings to the Shepherds. 3. The Adoration of the Magi. 4. Their warning in a dream. The heads of the figures are wonderfully perfect.

In the vaulting above, which is divided into rows or tiers, there are in the first row ten angels carrying torches. In the second, on the left, are the five foolish virgins, while on the right are their wiser companions. They partly overflow into the third row, which contains the Virtues (all women), and the Vices. At the left at the bottom are – 1. Prudence with Folly below. 2. Justice and Injustice. 3. Strength and Cowardice. 4. Temperance and Luxury. On the right are—1. Faith and Infidelity. 2. Hope and Despair. 3. Charity and Avarice. 4. Humility and Pride.

In the fourth row are twelve queens, with a very strong family likeness, intended to represent some of the gifts of the Holy Spirit. In the fifth are beautiful statuettes, which represent the various occupations of the active as compared with the contemplative life, typified by a woman's work. On the left she is washing wool, carding it, stripping and combing hemp, using a distaff, winding the thread. On the right she is represented as praying, reading, meditating, teaching others.

At the ends of the moulding in the vaulting are, on the left, a shoemaker at work, on the right, a monk reading.

In the last and outermost row are fourteen statues of queens representing the fourteen Heavenly Beatitudes as described by S. Anselm. They are as follows, beginning on the left at

the bottom: 1. Beauty, with four roses. 2. Liberty, with two crowns. 3. Honour, with two mitres. 4. Joy, with an angel. 5. Pleasure, also with an angel. 6. Swiftness, with three arrows. 7. Strength, with a lion. 8. Concord, with two doves. 9. Friend-

H. J. L. J. M., Photo.]

CENTRAL DOOR OF THE NORTH PORCH.

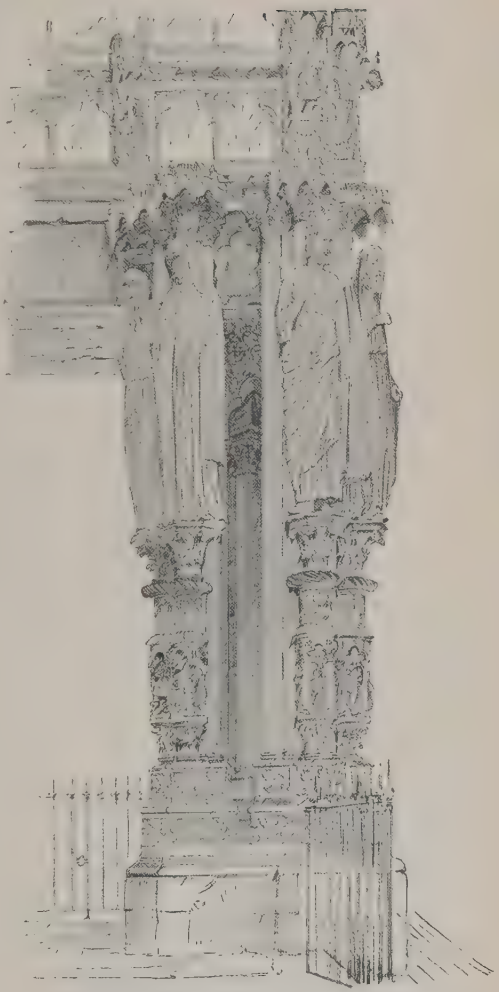
ship, with four doves. 10. Long life, with an eagle. 11. Power, with three sceptres. 12. Health, with three fish. 13. Security, with a castle. 14. Science, with a winged gryphon.

Before 1793 there were two large statues in the front of this bay, which from the analogy of the *porte royale* at Paris, and

the south porch at Reims, are said to have been the Synagogue with its eyes bandaged over, and the Church holding the Gospel. On the pedestal of the latter are seen traces of Strength overpowering Cruelty, and Justice slaughtering an ape. Round to the east, facing the sacristy, is the damaged pedestal which supports what is probably Philippe III. (le Hardi), the son and successor of S. Louis, who succeeded to the throne in 1270, while this porch was being built. The other statue has quite disappeared.

At either side of this bay (as in that on the right) are niches with statues of kings, and in the gable is a bishop between two angels.

The doorway of the central bay is divided into two parts by a pier, upon which are S. Anne,* the mother of the Virgin, with the infant Virgin in her



Sculpture in the North Porch—The West Pier of the Central Archway.

[From a drawing by Gerald C. Horsley.

* In 1204 the head of S. Anne was sent as a relic to Chartres by the Emperor Baldwin after the sacking of Constantinople.

arms. Below are traces of Joachim with his flocks, receiving the news of the coming birth of the Virgin. The side walls of this bay contain a series of statues in two sets—those on the left representing Christ by His Old Testament types, while some of those on the right represent Him in person: viz. on the left—1. Melchizedech as a high priest. 2. Abraham and Isaac. 3. Moses and the brazen serpent. 4. Samuel sacrificing. 5. David with lance and crown. On the right—1. Isaiah with the stem of Jesse. 2. Jeremiah bearing a Greek cross. 3. Simeon with the infant Jesus in his arms. 4. S. John the Baptist in camel-skin, holding a lamb and trampling the Evil One under his feet. 5. S. Peter with the keys and pastoral staff.* Close to S. Peter, whose costume is that of a pope of the time, is Elijah, with the wheels of his chariot of fire, and Elisha attempting to keep him back; and, on the other side, near Melchizedech, Elisha restoring to life the son of the Shunamite.

In the tympanum is the "Deification of the Virgin"—her death in the presence of Christ; her Resurrection and Assumption; her coronation; and, above all, are two angels censing, with two others at the side. The figures have been sadly mutilated.

In the splay of the vaulting the first row consists of angels, with halos, bearing censers, torches, books, and palms. Then are four rows containing the ancestors of the Virgin Mary, and an equal number of prophets who have prefigured her. Out of these (fifty-two statuettes in the four rows) are composed a tree of Jesse,† which begins from between the feet of Jesse in the fourth row on the left. After this there are two rows, separated by carved panelling, with persons bearing scrolls or books, and intended to represent the whole human race paying its respects to the Virgin.

The two rows at the outer edge of the splay are an account of the Creation, and a life of Adam and Eve. On the left at the bottom are the Creation—1. Of the Heavens and the Earth. 2. Of Light and Darkness. 3. The Firmament. 4. Plants and Trees. 5. The Sun and the Moon. 6. Fishes and Birds. 7. Animals. 8. The Garden of Eden. 9. Man. Then, de-

* These ten personages are found in juxtaposition with the Virgin at Paris, Amiens, Rouen, Reims, Bourges, and at Sens.

† The same idea, probably by the same mason, is to be seen at Laon.

scending —1. Adam standing before the Creator. 2. The four rivers of Eden. 3. Adam giving thanks to God. 4. The Creation of Woman. 5. The Fall of Adam and Eve. 6. Their shame. 7. Their doom. 8. Their expulsion from Eden. 9. "In the sweat of thy brow shalt thou eat bread."

In the gable is Christ surrounded by angels, and on each side of the bay are two huge gargoyles, one of which has still its three little supporting heads.

The statues in the front on the left are those of two benefactors, Philippe, Comte of Boulogne, who died in 1233, and Mahaut, Comtesse of Boulogne. Before the Revolu-

H. J. L. J. M., Photo.]

PLINTHS OF THE PIERS IN THE NORTH PORCH.

tion there were also statues of Philippe and Auguste, King of France, who died in 1223, and his rival, Richard Cœur de Lion. The brackets contain incidents in the life of David —*i.e.* (1) as a shepherd boy being anointed by Samuel; (2) charming away Saul's melancholy; (3) arming himself, (4) fighting, and (5) slaying Goliath.

On the right are: 1. A prophet (probably Ezekiel) with a scroll. 2. Louis VIII. 3. Isabelle, his daughter, habited as a nun. 4. (Inside the arch leading into the right bay), Zachariah with a censer. On the brackets are incidents in the life of Samuel, who, in (1), with Hannah and Elkanah, takes a lamb to Eli; (2) serves in the Temple; (3) has a vision; (4) the

capture of the Ark by the Philistines, death of Eli's son; (5) Dagon's fall; (6) return of the Ark.

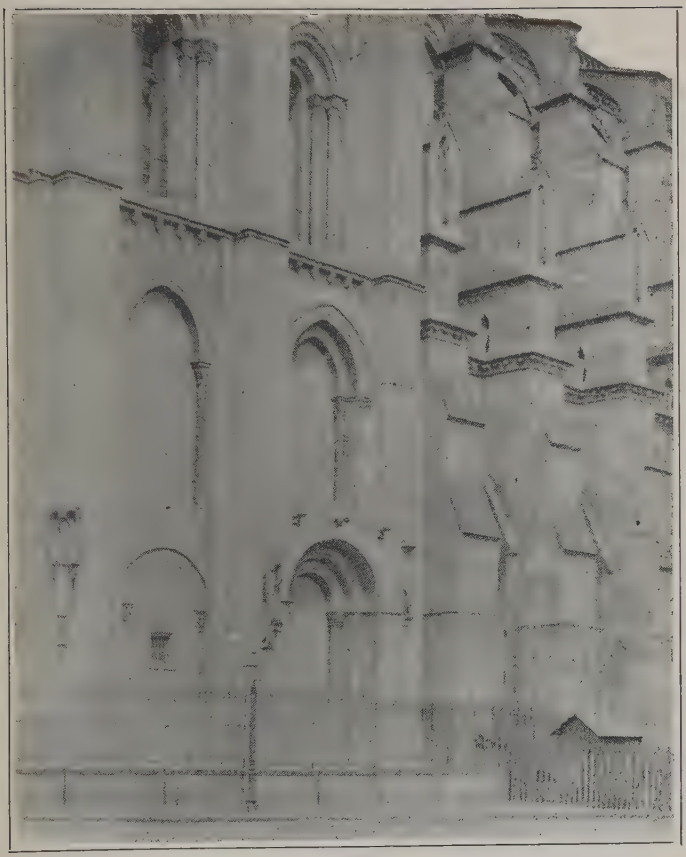
The plinths of the front piers and the columns which support the statues inside the porches are all worthy of careful study, as also is the arcade work in low relief on the outside of the west side over the statues. Soon, no doubt, this porch will be in the hands of the restorer, and probably many of the statues will be entirely remade, all empty spaces will be filled, and the whole will be strengthened with steel girders. There are some who will be glad to have seen it before this takes place. Much of the front of the gables is stained by the rust from the supports of the copper roof. This might have been avoided by covering the iron-work at the ends with copper or lead tube.

The background of the porch consists of five Pointed windows, the large rose window, 44 feet in diameter, with the angels or ecclesiastics above. Above, again, is the gallery and the gable, both fourteenth century, containing a statue of the Virgin and Child supported on either side by an angel censing.

At the sides of the porch are two towers, unfortunately incomplete, as the height, 126 feet, is about half of what they should be when finished. One of them serves as a shaft for the heating-apparatus, which is in the crypt.

To the left of the north porch is an entrance to the crypt, and further to the east is the sacristy, built in 1310, of which the window tracery is remarkable.

Abutting on the sacristy are the iron gates which form the entrance to the garden of the Bishop's Palace.



THE SOUTH-WEST TOWER, SHOWING THE ANGEL SUNDIAL (p. 42).

C. Blin, Photo.] [*Chartres*

THE INTERIOR, LOOKING EAST.

CHAPTER IV

INTERIOR—THE NAVE

"Dependent on its structural completeness, on its wealth of well-preserved ornament, on its unity in variety, perhaps on some undefinable operation of genius, beyond, but concurrently with, all these, Chartres has still the gift of a unique power of impressing. In comparison, the other famous churches of France, at Amiens for instance, at Reims, or at Beauvais, may seem but formal, and to a large extent reproducible, effects of mere architectural rule on a gigantic scale." *

The above quotation may at first seem an exaggeration, but the more carefully the place is studied the more apparent will the truth appear, especially to those who have seen the other churches above mentioned. It is a French commonplace to say that a cathedral composed of the towers of Chartres, the nave of Amiens, the choir of Beauvais, and the porch of Reims would make up a building that nothing else could possibly surpass. This is no doubt quite true, but as no such ideal building exists, or is ever likely to exist, Chartres can only be fairly compared with what is now in being. Granted that portions of it are less fine than some which can be found elsewhere, a careful study of the fabric as a whole,—not a hurried examination made while the fiacre is kept at the door,—will tend to produce the deliberate opinion that the cathedral is the finest in France.

The Nave (241 feet long, 53½ feet wide, or including the aisles 109 feet, 122¼ feet high) is, as will be seen from the plan, somewhat short in comparison with the other parts, even including the space between the two western towers, being only 30 feet longer than the two transepts taken together.

In width the nave exceeds all the cathedrals of France or Germany, being nearly 4 feet wider than the nave at Cologne, or that at Amiens.

* W. Pater in "Gaston de Latour."

The aisles of the nave are $25\frac{1}{4}$ feet in width.

The nave proper consists of six bays, which are not uniform in width, the narrowest being at the west end and the widest being those nearest the transepts, — the total difference between the first and the sixth being a fraction over 3 feet.

Of the existing chapels there are only two in the nave proper, one in the north-west corner within the space covered by the walls that support the new belfry, and the other in the south-west corner, under the old belfry. The former, dating from 1837, is dedicated to the *Seven Sorrows*, and is also used as a baptistery.

The altar-piece has for its subject a Pietà, and is attributed to Carracci, as it was so often repeated by him.

The chief architectural features in this chapel are the capitals of the piers.

Immediately opposite, in the south-west corner, is the *Calvary Chapel*, first used in 1830. It contains a large cross in wood of no merit, dating from the mission of 1825.

The vaulting of the whole cathedral is a very fine specimen of early work. The main ribs of the vault spring from or are rather continuations of the tall clustered pilasters which are themselves continuations of the main piers;* and from the points where each of the main ribs rise, two other cross-ribs also spring. These at their points of intersection are adorned with crown-shaped bosses, for the most part enriched with carvings of foliage, coloured in part, which have been marred with colour-wash. Lines in imitation of ashlar-work have been painted upon the vault.

Whether it is true or not that each of the architects engaged on these huge buildings tried to outdo his confrères, Chartres falls short in respect of the height of the nave. At the west-end the height is $122\frac{1}{4}$ feet. Bourges is 10 inches higher, or 123 feet 1 inch, Reims 123 feet 5 inches, Metz 142 feet, Amiens 144 feet, while Beauvais (in the choir) reaches the enormous height of 157 feet.

In the aisles, the height of the vaulting is $45\frac{1}{2}$ feet. Fifty-two detached piers and forty engaged pilasters support the weight of the vaulting, assisted by the buttresses outside.

* Parker, in his "Introduction to the Study of Gothic Architecture," says that the nave is "nearly as massive as Norman work, although the effect of heaviness is removed by the enormous height."

H. J. L. J. M., Photo.]

THE NAVE—NORTH SIDE.

The piers in the nave and transepts are alternately cylindrical and octagonal in section. The cylindrical piers have smaller octagonal columns, and the octagonal main piers have smaller cylindrical columns, apparently almost detached, but in reality part and parcel of them.*

In the ambulatory of the choir, several of the piers are circular in section, and are without any supplementary columns; these have octagonal bases and square plinths.

The capitals are very varied, chiefly drawn from the vegetable kingdom, somewhat conventionalised, but always to be recognised. In feeling they suggest a modification of the type known as Corinthian.

At the crossing, four enormous piers, of which each face is covered with a mass of slender columns, rise from the nave to the roof, a height of 120 feet, without a break. These piers were intended to bear up a mighty tower, high above the rest of the fabric, but this part of the architect's design (in fact, the feature of the towers generally) has been left unfinished. Villard de Honnecourt calls these piers *tourcaus*, because of the *tour* (or tower) that was to be built upon them.

The **Triforium** which runs round the whole of the building differs in the spacing and character of its arcading in the different portions. In the nave each main bay consists of an arcade of four smaller bays of Pointed arches, the soffit of which is flat with a round moulding at the inner and the outer edge. The capitals are richly carved with foliage, but the bases are rather severely plain.

In the transepts there are five bays in each arcade, while in the choir the two westernmost bays have four each, followed by three bays with five each and finally in the apse seven bays with two in each.

As a background for the graceful shafting there is a blank wall, not, as in many other French churches, a series of windows glazed with coloured glass.

The **Clerestory** consists of tall lancet windows arranged in pairs, each 22 feet 9 inches in height and 6 feet 6 inches wide, with a rose window (20 feet in diameter) above, filling the whole of the available space in the bay.

* The piers in the nave were robbed of their statues by the *sans-culottes* in 1793. They are said to have been 7 feet in height with bases and canopies.

Stained Glass.—There are traditions of glass existing at Chartres as early as the time of S. Ive who was created Bishop in 1090, but the earliest window known to have existed in the cathedral, was that called Notre Dame de la Belle Verrière, for of a window so described mention is made in a charter of 1131. Le Mans rejoices in the possession of a very early window, ascribed to 1097. The window of the same name (in the south aisle of the choir, second bay from the south transept) may have been modelled upon its general lines, but is thirteenth-century work. With the exception of these three windows, of which the date is certain, the glass here is mainly thirteenth-century, and Chartres is the *locus classicus* for the study of glass of that date. Together with the glass the iron-work where original, must, as an integral part of the window, be studied with care. Bourges, too, is rich, but with fewer specimens, in glass windows of this thirteenth century; so, too, is Reims. The thirteenth-century glass-workers, even if they did not themselves suggest it, were often called upon to give new for old, to the loss of those who should come after, just as the fourteenth-century glass-worker inserted parts to order in older windows—*e.g.* in the north transept where Canon Thierry in 1328 obtained

NOTRE DAME DE LA BELLE VERRIÈRE.
(South Aisle of the Choir.)

leave to insert other saints and to represent himself as kneeling at the feet of the Virgin. Four thirteenth-century windows are evidently copied from the same original drawing, the colours and the names having been changed.

For glass of the next century the student should visit the neighbouring church of S. Pierre, containing some early single figure windows, and also the choir at Beauvais Cathedral, S. Gervais, S. Etienne du Mont, and S. Eustache, all in Paris, while Bourges will also supply fine examples of the work of the fifteenth century.

For sixteenth-century glass the church of S. Aignan will supply some good examples, with specimens of nineteenth-century as well; S. Etienne (Beauvais), and S. Etienne (Sens), Bourges Cathedral, Autan, Moulins, Brou, Metz, all contain good glass of the sixteenth century.

Windows in the Nave.—In the western rose window (thirteenth century), Christ, as the supreme judge, is seated on a throne of clouds, surrounded with an aureole quatrefoiled in character. Blood is represented as flowing from the five wounds of the Saviour, who is surrounded by two cherubims, eight angels, the four beasts, and ten apostles. Above are the instruments of the Passion; four angels with trumpets herald the Day of Judgment, and in response to the summons the dead are issuing from their graves. S. Michael is seen with a balance weighing the souls, some of which are led off to Abraham's bosom, while those who are found wanting are being driven off to a very vivid hell.*

The masonry is a *chef d' œuvre*, but the bold and vigorous workmanship was limited somewhat by the nature of the material, a stone in which fine cut and delicately-moulded tracery would be impossible.

Immediately beneath the rose-window are three twelfth-century windows which miraculously escaped destruction in the fire of 1194, and, in spite of cleaning and restoration, have managed to retain their original character and beauty.

The left-hand window represents in circular panels (the arrangement of which is rather stiff and formal) twelve of the chief events in the last years of the ministry of Christ on earth, from the Transfiguration to the meal with the disciples

* One of the panels under the centre has been filled with remains from another window. It was damaged by a ball in the siege of 1591.

at Emmaus. This window, like that at Le Mans, is somewhat Byzantine in character. The absence of a border to the window increases the apparent stiffness, but the colouring is superb, the large broad masses of clear colour, so characteristic of twelfth-century glass, being especially noteworthy.

In the centre window (32 feet 10 inches), which consists of 27 panels within a border, we have in the head the Virgin and the Child, and below twelve of the chief events in the gospel history, from the Annunciation to the triumphal entry into Jerusalem. The border to the window is very fine but the lower portion on either side does not seem to be the same work as the rest.

On the right is a Jesse window with a very effective border. Among the branches are four kings, then the Virgin and Christ with the seven gifts of the Holy Ghost. On either side of the main trunk are seven prophets.

In the **Windows in the North Aisle of the Nave,** north side, beginning at the west end are represented:—

1. The story of Noah. This window was given by the Carpenters, Wheelwrights, and Coopers. The window is dark in tone, and is in a very dark corner of the nave.

2. Story of S. Lubin, who was Bishop of Chartres in 549. As the border shows, this window was given by the Innkeepers and Vintners.

3. Story of S. Eustace, the Roman General. A very fine window, given by the Furriers and Drapers.

4. Episodes in the Life of Joseph. This was given by the Moneychangers and Moneyers.

5. Story of S. Nicholas. The window was given by the Grocers and Druggists.

6. Subject, *La Nouvelle-Alliance*. Portions of this window, seven panels in all, were removed in 1816. The donors of the window were the Farriers and the Blacksmiths.

Of the **Clerestory Windows in the Nave** (north side), west end,—

No. 1 represents (*a*) the three incidents in the Temptation of Our Lord; (*b*) the prophets Jonah, Daniel, and Habakkuk; (*c*) a bishop with two figures kneeling at his feet.

No. 2 represents (*a*) S. Laurence as a deacon, and, below, the Saint on his gridiron; (*b*) S. Stephen and his martyrdom, with a body of Weavers below; (*c*) S. Lubin dressed as a bishop and enthroned. Two innkeepers are offering him wine.

No. 3 shows us (*a*) in six three-quarter medallions four Apostles, with the Furriers and Drapers, the donors below; (*b*) S. Nicholas with the donors—*i.e.* the Curriers and Leatherdressers; (*c*) S. Thomas of Canterbury between two praying knights.

No. 4 presents to us (*a*) six Apostles in quatrefoiled panels; (*b*) an Apostle, with the Moneychangers below; (*c*) the Virgin having in her lap the seven gifts of the Holy Spirit, Wisdom being represented by Christ, the other gifts being represented by white doves, each with a simple nimbus.

No. 5 shows (*a*) S. Giles in the act of blessing and holding a crozier, and below, the Saint celebrating a mass before the King; (*b*) S. George of Cappadocia, accoutred in thirteenth-century armour, below, the Saint tortured to death on a wheel bristling with drawn swords; (*c*) S. George on horseback slaying a dragon.

No. 6 portrays (*a*) a full-length figure of Christ, and below, Abraham about to offer up Isaac; (*b*) the same subject repeated, while above it is a representation of Christ with the **A** and **Ω**; (*c*) tilling the ground.

No. 7 represents (*a*) a martyr and S. Martin; (*b*) S. Martin cutting his cloak and seeing the vision of Christ; (*c*) the donors, with a legend to the effect that the windows in this bay were given by the men of Tours.

In the **South Aisle of the Nave** the first window from the transept is now incomplete, fifteen medallions having been removed. It was designed to set forth the various miracles performed by the Virgin in the thirteenth-century for the pilgrims to Chartres, and also the story of the monk Theophilus.

In the second bay, is the **Vendôme Chapel**,* (S.), built in between two buttresses. It was founded by Louis de Bourbon in 1413, and dedicated as a chapel of the Annunciation. The statues of Louis and Blanche de Bourbon have been removed, but the heart of the former, who died in 1446, is buried in the chapel. There are two large ebony chests in the chapel, 6½ feet long: the one contains what remains of the body of S. Piat, brought originally to Chartres in the ninth century; the other contains the fragments of the remains of S. Taurin, Bishop of Evreux, and other relics, which were hastily buried in 1793 and found again and reverently collected in 1816.

The window consists of four lights so unequal in arrangement that it would almost seem as if part of the window had been brought from elsewhere. The border on the left-hand

* Sometimes called the Chapel of the Martyrs.

side being quite different from the rest. At the bottom of the window are six angels bearing the arms of Bourbon-Vendôme, with a fragment of another window representing the death of the Virgin. Above this, on the left, are Jacques de Bourbon, kneeling in cassock and surplice; then S. Louis, King of France; S. Louis, Bishop of Toulouse, with Louis and Jacques de Bourbon; then, on the right, S. James, similarly accompanied. In the next tier above are the Virgin and Child, next a lady (Jeanne de Naples?), crowned by two angels, S. John blessing a chalice from which snakes are issuing, and S. John the Baptist with the Lamb.

In the head of the window are seen the Crucifixion, on the right the Holy Women, on the left the priests of the Jews and the Roman guard. Above, this, Christ judging the world, with the Virgin and S. John in prayer one on either side, and the angels summoning the dead as they rise from their tombs.

The remaining windows of the south aisle are as follows:—

The third window depicts the Death, Funeral, Assumption, and the Coronation of the Virgin. It dates from the thirteenth century, and was given, as is evident from the lower medallions, by the Bootmakers.

The fourth window is the Good Samaritan window, of the same date, and a gift from the same donors as the last, as the inscription "SUTORES" shows.

The fifth window gives the incidents in the life of S. Mary Magdalen. Donors, the Water-carriers.

The sixth and last window in the south aisle was given by the Armourers, the subject being the Life of S. John the Evangelist.

In the **Clerestory of the South Side of the Nave** the windows of the successive bays, reckoning from the transepts, are as follows:—

No. 1. (*a*) Represents S. Symphorien and his martyrdom; (*b*) two female saints, probably S. Justine and S. Columba; and (*c*) S. Hilary, Bishop of Poitiers. The organ conceals portions of this window.

No. 2. The rose only contains coloured glass, and represents S. Gregory the Great. The other two lights were destroyed in 1648.

No. 3. (*a*) S. Bartholomew and Moses; (*b*) S. Calétric, and the Turners, the donors of the window; (*c*) S. Augustin, Bishop of Hippo.

No. 4. (*a*) S. Philip and Jeremiah; (*b*) S. James the Less, and the donor, Gaufridus, whose name also appears as donor in one of the windows in the apse; (*c*) S. Jerome.

No. 5. (*a*) S. Faith, and, below, her martyrdom; (*b*) the Virgin, and, below, Christ saying "Touch me not"; (*c*) S. Solemnis, Bishop of Chartres in the fifth century.

No. 6. (*a*) S. Peter, (*b*) S. James, in the lower portion of each light, the Pastry-cooks of Chartres, who were the donors; in (*c*) Christ with **A** and **Ω** in the background.

No. 7. (*a*) S. Laumer, Abbé de Corbion, and, below, his death-bed scene at which he is visited by S. Malard; (*b*) the meeting of S. Mary Egyptienne with Zozime, and, below, her burial; (*c*) S. Laumer.

The **Transepts**.—The height of the vaulting at the centre is less than at the extreme west end, measuring 120 feet. From door to door, the length is 211 feet, and including the north and south porches 248 feet, with a width of 66 feet, including the aisles, an area larger than that of many churches.

By the westernmost door in the north transept access is given at stated intervals to the new belfry, and the roof.

The north-eastern door has been blocked since 1791, when the chapel of the Transfiguration was established. A commonplace retable has necessitated the blocking up of one window.

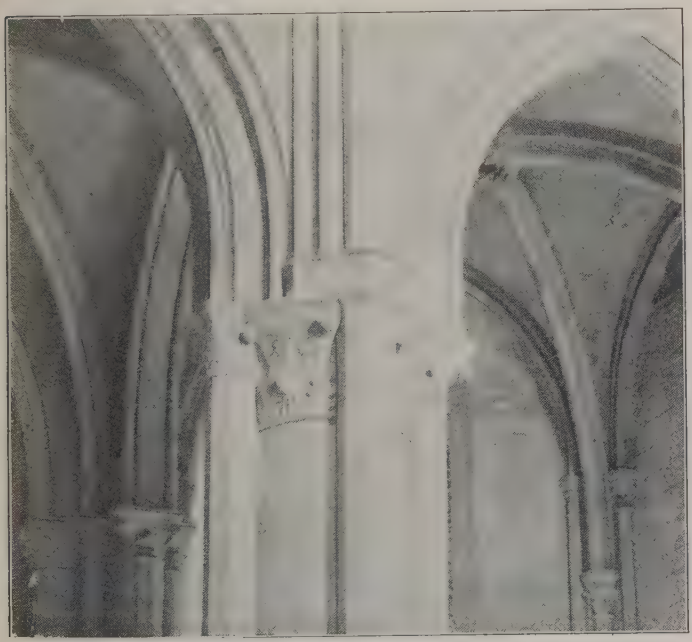
Windows in the North Transept.—The northern rose window, which has been called the "Rose of France" from the fact that it was given to the cathedral by S. Louis (Louis IX.) and Blanche of Castille. The arms of France (*fleurs-de-lys* or, on a field azure) are to be found many times repeated in the twelve medallions in the window.

The Glorification of the B.V. Mary is the subject of the window, as is shown by the representation of the Virgin and the Child enthroned, in the circular centre. Round this are arranged twelve medallions, each containing figures engaged in doing homage viz. four angels, four thrones represented with six wings, four doves. Outside this circle are twelve rectangular panels, with the Kings of Judah, David, Solomon, Rehoboam, etc.; and outside this again are twelve panels, in which are represented the twelve minor prophets.

In the spandrels below the rose window are, in alternate panels, the *fleurs-de-lys* of France, and the castles for Castille.

Below the spandrels are five Pointed windows of great interest, each with a different border.

In the central light is the Virgin carried by S. Anne; in the two lights on the left are King Solomon, with Jeroboam worshipping the golden calves, below; and in the next light, Aaron, the



H. J. L. J. M., Photo.]

PIER IN THE SOUTH TRANSEPT, AND AISLE-VAULTING.

High Priest, represented with the Rod that budded and the Law, with the destruction of Pharaoh, below.

In one light on the right are King David as a harpist, and, below, Saul falling upon his sword; in the other are Melchizedech with a censer and a chalice, and, below, Nebuchadnezzar with the statue of gold, silver, iron, and clay.

In comparing these windows as a whole with those in the

south transept, it will be noticed that in the latter there are no spandrels under the rose window, and there are no rectangular panels in the rose itself.

In the other windows of this transept are—

1. The Prodigal Son. It will be noticed that the subject is treated with more art than accuracy.

2. Only the border of this window remains, the central portion having been removed in 1791, when this part of the transept was appropriated for the chapel of the Transfiguration. Previous to that date the window represented the Life of S. Laurence.

3. This window was removed at the same date as that last mentioned. It contained the Parable of the Ten Virgins.

In the **Clerestory of the North Transept** (west side) we have—

No. 1. (*a*) The Death, the Assumption, and the Coronation of the Virgin ; (*b*) The Angels appearing to the Shepherds, and, below this, The Presentation in the Temple ; below, again, Philippe of France, Count of Boulogne, the uncle of S. Louis, on his knees before an altar ; (*c*) the same on horseback. The arms in the window are his.

No. 2. (*a*) The Annunciation, and The Visitation, and, below, Mahant, Countess of Boulogne ; (*b*) S. Joachim and S. Anne receiving the visit of an angel, and also meeting at the Golden Door of the Temple ; below, the Countess Jeanne as donor ; (*c*) the Virgin.

No. 3. Grisailles of the thirteenth century, with an effective border of *fleurs-de-lys* and the castles for the House of Castille.

On the eastern side of this transept we have—

No. 1. (*a*) S. Thomas and S. Barnabas ; (*b*) S. Thomas and S. Jude, with the donor (a canon of the cathedral) below ; (*c*) Christ sitting between the sun and the moon holding a globe blazoned with the arms of Castille.

No. 2. The windows are given by the same donor ; (*a*) S. Filipus and S. Andrew ; (*b*) S. Jude and S. Philippus ; below, and in (*c*), the donor.

No. 3. (*a*) S. Eustace baptised, and confronted with the idols ; below, a knight on horseback ; (*b*) The Annunciation, The Nativity, and The Adoration of the Magi, and, below, the Knight's lady ; (*c*) Christ seated.

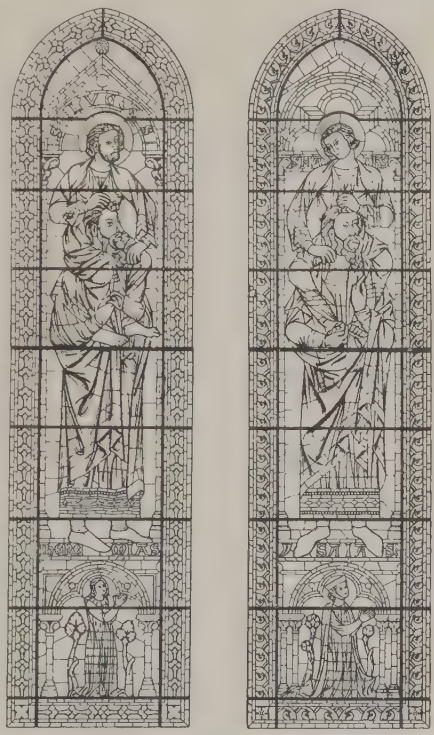
Windows in the South Transept.—The rose-window representing the Glorification of Christ was given by Pierre Mauclerc, Count of Dreux and Duke of Bretagne. The arrangement of the rose is similar to that in the north transept.

In the centre is Christ enthroned with a torch on either side. He is represented as in the act of blessing, and holds a chalice in His left hand. In the encircling panels are the four beasts, the twenty-four elders, and eight angels offering incense, while in twelve quatrefoils are the arms of Dreux and Bretagne, the heraldic colouring having a very fine effect.

As in the north transept five large windows are inserted below the rose—

The central figure is Christ in the Virgin's arms. At the sides, surrounded, are the four great prophets and the four evangelists. On the left are, S. Mark supported on the shoulders of Ezekiel, S. John on those of Daniel; on the right S. Matthew on those of Isaiah, and S. Luke on those of Jeremiah (see illustration).

In the lower part of the lights are the donors of the windows, Pierre Mauclerc his wife, Alix de Thouars, his daughter Yolande, and his son Jean de Bretagne. The arms of each are on their robes and in the central light.



Two Windows from South Transept—Evangelists supported by Prophets.

In the south transept the first window, that in the chapel of S. Lazare (R), was destroyed in 1791. It contained the story of S. Blaise.

On the west side is a window which now contains nothing except a border. Before 1792 it was in grisaille with figures of S. Michael, S. Lubin, and S. Martin.

Next to this is a window, of which the upper part represents almost a complete hierarchy of angels, the thrones only being missing. Below is depicted S. Apollinaris, Archbishop of Ravenna, and at the bottom are figures in grisaille, with an inscription which shows that the window was painted in 1328.

Before the restoration of the south transept in 1899-1900, there was a chapel to S. Lazare, made in this corner in 1791, at the same time that the chapel of the Transfiguration (E) was made in the sister transept.

In the **Clerestory of the South Transept** on the eastern side the windows are :—

No. 1. S. Christopher and S. Nicaise, with the donor Geoffroi Chardonnel,* Canon of Chartres ; (*b*) S. Denis presenting the oriflamme to Henry Clement, and the latter in knightly costume, with his coat-of-arms below ; (*c*) S. John the Baptist in a curious garment of green leather. It is not certain whether the same Canon was the donor of the two windows in the sister transept.

No. 2. Two windows by the same donor, who is represented as kneeling before an altar ; (*a*) S. Protais and S. Gervais ; (*b*) S. Cosmas and S. Damien ; (*c*) the Virgin Mary.

No. 3. The donor Jean de Bretagne and two prophets ; (*c*) the Virgin Mary.

On the west side of this transept :—

No. 1. (*a*, *b*) Malachi and Micah, with the arms of Mauclerc below ; (*c*) the donor (Pierre Mauclerc) on horseback, fully armed.

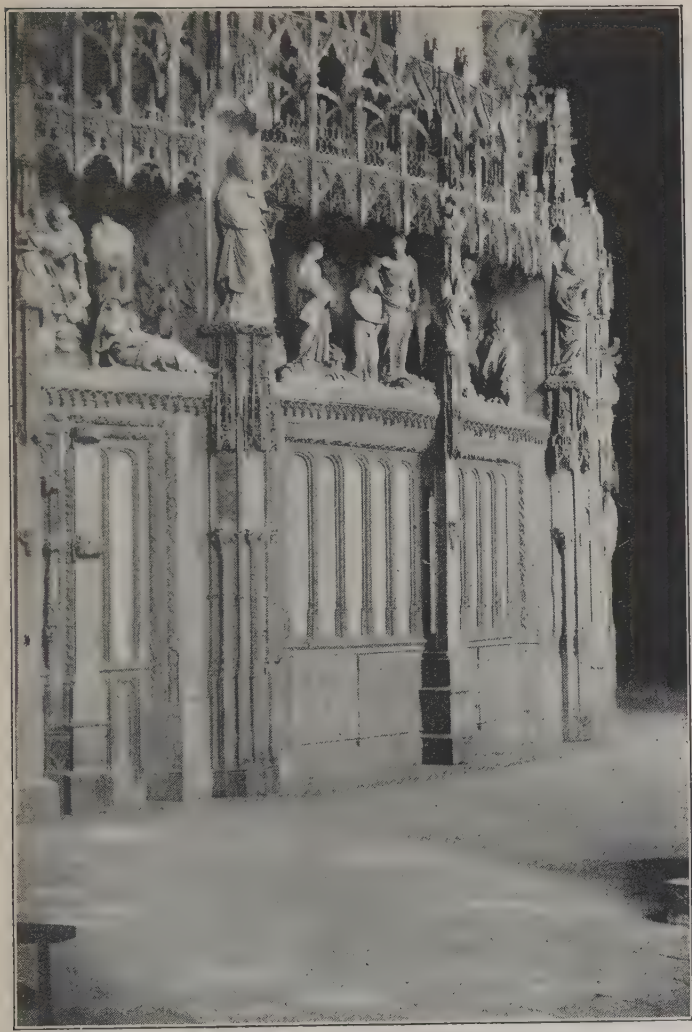
No. 2. (*a*) A window of which, since 1786, only the border has been left ; (*b*) S. Paul, the first hermit, and S. Antony, and, below, a deacon serving at an altar ; (*c*) S. Ambrosius, the archbishop.

No. 3. (*a*, *b*) SS. Paul and Peter, and in (*c*) the donor, a canon of Chartres, presumably Nicholas Lescine.

THE CHOIR

Next to the choir at Laon this is the largest in France, measuring as it does 126 ft. 6 inches, by 53 ft. 6 inches in width, and 120 feet in height ; but it was not too large for the pre-Revolution ceremonies, in which often about two hundred priests, deacons, choristers, attendants, and others, took part

* From the Latin form of this name, Cardinalis, it has been sometimes assumed that the Canon was a Cardinal.



H. J. L. J. M., Photo.]

AMBULATORY AND CHOIR SCREEN.

in the ordinary services, and on festival days, they must have found the accommodation insufficient consistently with comfort.

Of the choir previous to 1763 very little can be traced except the screen which separates it from the ambulatory. In that year the beautiful screen (*jubé*) which was erected *temp.* S. Louis, was by order of the chapter pulled down, and an open iron-work grille was substituted for it. The central doorway in this iron screen was flanked by two gate-posts adorned with low-relief carvings, urns, and statuettes, but the whole grille has been in its turn replaced in 1866 by one much less ambitious in character, but far too low.

After robbing the choir of its original screen, portions of which may be studied in the crypt (in the chapel of S. Martin), the chapter of 1763 resolved to carry out what they thought to be the decoration of the choir, a matter which had been under consideration for over twenty years. The result of *leurs libéralités pieusement barbares*, was that the choir was practically spoiled. Under the direction of the Canon d'Archambault, the architect began by ruining the architectural simplicity of the choir by covering the piers, capitals, and the soffits of the arches with stucco, gilded in places, and by inserting masses of sham marble. This alone cost £1680.

Next, the old tapestry hangings—now fortunately preserved, with other cathedral relics, in the Museum at the Hotel de Ville—were removed, and in their place were set up six bas-reliefs in very glaring white marble, representing, on the north side of the choir —1. The Adoration of the Shepherds. 2. The Presentation in the Temple. 3. The Council of Ephesus condemning Nestorius. And on the south-side—4. The Adoration of the Magi. 5. The Descent from the Cross. 6. The Vow of Louis XIII. in 1638. Formerly there were two others—7. The Sign given to Ahaz, and 8. The Immaculate Conception, placed between the choir screen and the Renaissance screen-work in stone, but they were removed to the bishop's palace. There is nothing to note in these bas-reliefs by Bridan, 1786-1789, and the effect is lessened by the stucco curtains between the piers. Quite recently there was a chance of "restoring" them out of the church, but the opportunity was allowed to slip.

The old paving of the choir was removed and the black and

white marble in squares laid down another blot in the colour scheme of the church of S. Louis. New stalls were then placed in position, and nothing need be said of them, as they are heavy, very low, and quite uninteresting.

The pavement in the sanctuary, which is usually covered by a carpet, is inlaid with marble mosaic of five different kinds—blue turquoise, white from Carrara, Malplaquet, red from Languedoc, brêche d'Alep. The design is suggested by the legend of the *stella maris*, and the large central star is surrounded by a border of smaller stars. Red Languedoc marble is also used for the steps to the altar.

The altar had been finished some years before (1773) and was in the form of a marble tomb relieved with gilded bronze ornaments. There is on either side a tier of three steps in black marble, upon which are placed six candlesticks in gilded bronze. These and the candelabra were made by Prieur of Paris.

As a retable Bridan's group of The Assumption in white Carrara marble will compel attention, if only from its position and its size. The group was commissioned in 1767, and unveiled at Easter 1773. The architect's specification, which formed the basis of the agreement between the chapter and the sculptor, was as follows: "Lequel groupe sera composé de quatre figures de huit pieds de proportion, sçavoir; la sainte Vierge s'élevante au ciel, soutenue sur des nues, et de trois anges qui sembleront l'enlever ou la soutenir; plusieurs têtes de chérubins seront répandues çà et là, à fin de rendre de la manière la plus naturelle, la plus expressive et la plus auguste, l'Assomption de la sainte Vierge, qui semble s'élever au ciel par quelque vertu qui lui soit propre, en même temps que par le ministère des anges que Dieu lui a envoyés."

Bridan took immense pains to select the marble at Carrara and it was brought to Chartres at enormous expense, via Marseilles. The then Chapter was delighted with the work, but it looks sadly out of place.

When all the decoration was done to the satisfaction of the Chapter the artist seems to have felt that the choir, with its wealth of thirteenth-century glass, was too sombre to do justice to his work, and accordingly eight fine windows in the clerestory were robbed of their painted glass, four on each side of the

choir, portions of which were placed without much consideration in other windows in the cathedral.

The **Windows in the Clerestory of the Choir** on the north side are as follows :—

No. 1. (*a*) The Virgin enthroned, with the blazon of Regnault de Mouçon ; (*b*) two groups of pilgrims, interesting particularly on account of the costumes of the time, and, below, the donor Robert de Bérou, sub-deacon and chancellor of the cathedral ; (*c*) Christ seated, with a three-branched candlestick on either side.

The plain glass border to the window dates from 1757.

No. 2. The glass has been removed from two lights in 1788, in order to give more light on Bridan's marble figure. (*a*) and (*b*) used to contain scenes from the lives of S. John the Baptist and S. James ; (*c*) contains S. Ferdinand, King of Castille, the donor, on horseback.

No. 3. (*a*) S. Martin curing a paralytic man and a mute ; (*b*) S. Martin giving away his cloak and seeing Christ appear in a vision. In the lower part of these two lights, and in (*c*), the donor, Jean de Châtillon.

No. 4. The coloured glass was also removed in 1788. It contained the story of S. Denis, the first Bishop of Paris. The donor, S. Louis, is represented in the rose above.

Windows in the Choir Apse.—As will be seen from the plan, the apse is pierced with seven large windows 46 feet in height. The subject is the same as that of the north rose window—the Glorification of the Virgin. In the centre light are represented The Annunciation, The Visitation, and The divine motherhood of the Virgin, and, in the lower part, the Bakers bringing offerings of loaves.

The three windows to the left represent :—

1. Aaron and an incense-bearing angel, with the donor, Gaufridus (Chardonnel ?), and his family below.
2. Ezekiel, David, and a seraph, with the Butchers below ; and
3. Scenes from the life of S. Peter, with the Money-changers in the lower part.

To the right are windows representing :—

1. Moses, Isaiah, and an angel bearing incense, with the Bakers underneath.
2. Daniel, Jeremiah, and a seraph, with the Drapers below.
3. Scenes in the life of S. John the Baptist, with the Money-changers, below.

The windows in the **Clerestory of the Choir** on the south side are as follows :—

No. 1. The glass was removed in 1773. (*a*) Used to represent S. Bartholomew ; (*b*) the Virgin with a sceptre ; (*c*) represents Amaury, Earl of Montfort.

No. 2. (*a*) S. Vincent with millstone on his neck, represented first on the sea, and then on the land, below a donor Petrus Bai . . . (the rest of the name is lost) ; (*b*) S. Paul, with the Curriers below ; (*c*) Amaury, Earl of Montfort, represented as in the last.

No. 3. Used to contain before 1788 (*a*) Incidents in the life of S. Eustace ; (*b*) of S. George ; (*c*) Peter de Courtenay, the brother of Amaury.

No. 4. (*a*) S. John the Evangelist, S. James the Great, and the Adoration of the Magi. The arms beneath are those of de Montmorency ; (*b*) the Nativity and the Flight into Egypt, and below, the donor, Colin, and his wife before a chess-board ; (*c*) Robert de Beaumont, riding on a brown horse.

Choir Screen.—Round the choir is a screen in stonework of great beauty as a whole, though it is in places marred by work of varying, and in others by work of scarcely any interest. Quite different from the *pourtour* at Amiens, which is painted, or from that at Alby, which is flamboyant in style, this screen may be fairly taken as the finest specimen in France.

The work as now seen is not as it was left by the workmen, as the inner side has been mutilated by the alterations carried out by the Chapter early in the eighteenth century. Though uneven in execution, as was to be expected from the various artists employed, and the range of years in which the work was carried out, the work, as far as the subjects were concerned, was all planned by the chancellor of the Chapter.

While themselves destroying the character of the *pourtour* the Chapter objected to damage being done by unauthorised persons, and it was decided in 1760 to keep visitors generally to the outer half of the ambulatory by fixing chains between the piers, the hooks for which are still to be seen. A far simpler deterrent would be one conviction under the regulations which are posted up in the church, but are apparently not enforced. Access to the ambulatory is far too easy, and the lack of proper supervision renders it easy for residents, pilgrims, and visitors, to scribble their names on the walls.

From the plan it will be seen that there were originally small chapels in the screen, and these are now used as cupboards.

Beginning in the south ambulatory, the groups are as follows:—

1. S. Joachim being visited by an angel while tending his sheep, and being told of the future birth of the Virgin Mary. 2. A similar announcement is made to S. Anna. 3. The meeting of S. Joachim and S. Anna at the Golden Gate. 4. The birth of the Virgin.

These four groups (1-4) are the work of Jehan Soulas (1520), while the next eight were probably carried out under his direction during the years 1523-1530, the work being by another hand.

5. The Virgin Mary going up the steps leading to the Temple; the other figures are S. Joachim and S. Anna.

6. The Marriage of the Virgin before the High Priest.

7. The Annunciation. The vase with the Virgin's flower is very elaborately wrought.

8. The Visitation. S. Elizabeth greeting the Virgin.

9. The Announcement of the miraculous Conception of the Virgin. The Virgin is represented as sewing, while a book is spread upon her lap. This and the next one are two of the most effective groups in this series.

10. The Adoration of the Shepherds and the Angels.

11. The Circumcision.

12. The Adoration of the Magi. The costumes of the Magi are interesting. The Virgin is a fine piece of sculpture, the expression being ideal, and the workmanship delicate and good.

Between 8 and 9 is the face of a large clock which was ruthlessly destroyed in the Revolution in 1793. It was an ingenious piece of mechanical work, showing the days, hours, months, the time of sunrise and sunset, and the signs of the zodiac. It also contained an alarum for the regular wakening of the cook, whose business it was to attend to the lamps at night and to wake the other officials. The face is supported by two angels. At the side is a small tower containing the staircase, which gave access to the interior of the clock. Titus, Vespasian, and other personages are introduced as decoration. The vertical band containing F with a crown refers to the then King Francis I.

13. The Presentation in the Temple, and 14. The Massacre of the Innocents, with The Flight into Egypt in the background were finished in 1542 by François Marchand. The background of (13)

is principally stucco; and (14) has been much mutilated. In the former there is but little left of Marchand's work beyond the figure of Simeon, who is robed as a High Priest.

In 14, the effect of the Italian Renaissance on French work can

Dr. Oscar Clark, Photo.]

SOUTH AISLE OF CHOIR.

be seen. The work is still essentially French and, though terribly mutilated, is an important example of its time.

15. This group was finished in the next year 1543 by Nicholas Guybert, and represents the Baptism of Christ in the Jordan by S. John the Baptist. The angel is the work of a different sculptor.

Though there are said to be many faults (chiefly anatomical) in the chief figure, the whole is pleasing, and is devotional throughout, quite different in feeling to the next three groups.

The bas-relief on the pillar on the left is good work ; it represents Christ among the Doctors at Jerusalem.

16, 17, 18, are by Thomas Boudin, who was commissioned in 1610, and finished the work in 1612. The style is affected and not pleasing. There is a great lack of expression and feeling. The work is more like that of a statuary than that of a sculptor.

16. Represents The Temptation.

17. The Canaanitish woman beseeching Christ to cure her demoniac daughter. The kneeling figure is one of the best by Boudin.

18. The Transfiguration. The Moses was no doubt suggested by the Moses of Michel Angelo.

19. The Woman taken in Adultery. This is a fine group by Jean de Dieu, 1681.

20. The Restoration of sight to the man who was born blind. This is another fine piece of work by Pierre Legros (of Chartres) the elder, 1683.

Here follows a space which lacks canopies. Formerly there were several relics of saints—viz. the bodies of S. Piat, S. Lubin, Bishop of Chartres, S. Caletricus, S. Tugdualus, S. Bethaire, and S. Soulein, and of other saints and martyrs. These relics were in gold or silver vessels—a fact which accounts for their disappearance. All traces of the altar in this position have been removed.

21 and 22 are by an artist of a later date, viz. Tuby le jeune of Paris, and were executed in 1703. The two bays represent the triumphal entry into Jerusalem.

23 to 29 are the latest in date of all the works in the *pourtour*, having been done by Simon Arazières in 1714.

23. Depicts The Agony in Gethsemane. 24. The Betrayal by Judas. 25. The Trial before Pontius Pilate.

26. The Scourging of Jesus. 27. The Crown of Thorns.

28. This scene, The Crucifixion, occupies two bays above the north door leading into the sanctuary. The grouping is effective.

29. In the group to the right of the doorway, which is a later addition, the Virgin is gazing at the dead Christ.

30-33 are the work of Thomas Boudin, 1611. The difference in the treatment as compared with his other work will be noticed.

30. The Resurrection. 31. The Holy Women bringing perfumes. 32. Christ and the disciples on the way to Emmaus. 33. Christ resolving the doubts of Thomas.

The eight groups which are next in order are ninety years earlier than the work of Boudin, as they were done by the same artist (Jehan Soulas) as the earlier groups on the south side, and at the same time. This artist was assisted by Jehan Texier.

They differ, however, from those on the south side in that each group has an inscription on the plinth.

34. *Côme Jesucrist ressuscité aparoîst à la Vierge.* The appearance of the Risen Saviour to the Virgin.

35. *Côme Nostre Seigneur monte ès cieux.* The Ascension.

36. *Côme le Saint Esprit descent sus les Apostres.* The Virgin Mary and eight Apostles are present.

37. *Côme Nostre-Dame adore la croix.* The Adoration of the Cross by the Virgin, who is accompanied by S. John, Mary Magdalen, Mary Salome.

38. *C'est le trépassement Nostre-Dame.* The death of the Virgin. The grouping is well arranged and carefully worked out. The Apostles are all present. S. Peter is robed as a priest, S. John is weeping, S. James the Greater is telling his beads, S. James the Less is taking his spectacles.

39. *Le portement Nostre-Dame.* The body of the Virgin is borne by the Apostles. S. John leading the procession to the Valley of Jehoshaphat.

40. *Le Sépulcre de Nostre-Dame.* The intended burial and the Assumption are here represented.

The doorway below this has a finely-carved door formerly the entrance to the chapel of S. Guillaume.

41. *Le Couronnement Nostre-Dame.* The Coronation of the Virgin is one of the finest groups in the ambulatory. The Virgin is represented as kneeling upon a bank of clouds and being crowned by the Three Persons of the Trinity.

Organs.—There were small organs at Chartres from the thirteenth century. S. Louis in 1269 wrote to the Chapter inviting them to restore the services of the church, the crucifix, and the organs in view of his approaching pilgrimage to Chartres, previous to his departure for the Second Crusade.

In 1349 organs, still portable, were ordered to be paid for with a legacy left by Étienne Belot, with other moneys, and a gift from Canons Louis de la Vieuxville and Erard de Dicy. In 1353 Jean de Chateaudun was sent to Paris at the Chapter's

expense, to learn the organ, and was instructed to remain there till he was proficient.

In 1475 the Chapter arranged with Gombault Rogerie, a brother of the Frères Prêcheurs, that he was in two years to supply an organ "de 16 piez de principal à double parement, ainsi que les grand orgues de S. Pierre de Poitiers, le dit corps d' orgue à 3 Tourelles et 2 mictres; et le tout aussi bel on plus que menuiserie d' orgue qui soit en ce royaume, moyennant 550 livres tournois." Later, in 1481, Maistre Gauthier le Marays undertook to finish the Dominican's organ for 55 ecus d'or. This organ seems to have been in the same position as the existing instrument. Since then many costly alterations and partial rebuildings have been necessary, much was done in 1868, but in 1884 the organ was entirely renovated by Messrs Abbey of Paris.

GREAT ORGAN

1. Double Open Diapason	16 ft.	7. Principal	2 ft.
2. Double Stopped Diapason	16 ft.	8. Cremona	
3. Open Diapason	8 ft.	9. Clarion	4 ft.
4. Flute	8 ft.	10. Trumpet i.	8 ft.
5. Open Diapason	8 ft.	11. Trumpet ii.	8 ft.
6. Diapason	4 ft.	12. Bombarde	16 ft.

SWELL ORGAN

1. Keraulophon	2 ft.	6. Principal	2 ft.
2. Flute	8 ft.	7. Hautboy	8 ft.
3. Diapason	8 ft.	8. Trumpet	8 ft.
4. Voix Celeste	8 ft.	9. Cor Anglais	
5. Diapason	4 ft.	10. Vox Humana	

POSITIF (?) ORGAN

1. Diapason	4 ft.	6. Clarion	4 ft.
2. Flute	8 ft.	7. Plein Jeu	
3. Principal	2 ft.	8. Gamba	4 ft.
4. Trumpet	8 ft.	9. Montre	8 ft.
5. Cremona		10. Bourdon	8 ft.

PEDAL ORGAN

1. Open Diapason	16 ft.	3. Trumpet	8 ft.
2. Bourdon	8 ft.	4. Bombarde	16 ft.

14 Combination pedals.

The organ is ingeniously stowed away in the upper part of the two easternmost bays of the south side of the nave, where

it blocks out the greater part of two windows. Certainly it breaks the lines of the view of the nave, but for the effects produced by the sound of the instrument it would be hard to find a better place, and it seems to have been in this position from very early times. The case, which is of Renaissance work, measures nearly 50 feet by 32 feet.

A smaller organ is hidden away at the back of the stalls on the north side of the choir (**X** in the plan).

The specification is as follows:—

Trumpet	8 ft.	Flute	8 ft.
Hautboy	8 ft.	Bourdon	8 ft.
Clarion	4 ft.	Bourdon	16 ft.
Diapason	4 ft.	Salicional	8 ft.
Principal	2 ft.		

All through the building, the woodwork—*i.e.* the panelling, the pulpit, the *banc de l'œuvre*, or the large pew reserved for the clerical staff of the cathedral, the Bishop's throne, the stalls—is poor and calls for no further comment.

The confessionals were imported into the church when a great number of churches were destroyed in Chartres at the Revolution. They are seventeenth-century work, and not interesting in design, though the carving in one or two of them is good of its kind.

One distinguishing feature of the interior is the absence of any memorials to the dead, and the reason is, that no intramural interment has ever been permitted in the church, on the ground that, as Rouillard quaintly expressed it "Elle a cette prééminence que d' être la couche ou le lit de la Vierge." This respect has been studiously observed, and though a corpse, that of Bourdeilles d'Ardelaz, who died in defending the town against the Huguenots in 1568, was deposited in the north ambulatory of the choir, the Chapter eventually succeeded in having the coffin, through the lid of which the deceased warrior was said to have thrust his arm, removed to another church.

It will be noticed that, on account of the many pilgrimages to the cathedral, it was found necessary in very early times to lay the floor with a considerable fall towards the west and south-west, to facilitate the cleaning after the pious but not particular pilgrims had departed.

The **Labyrinth** or *lieue* in the nave at Chartres is one of the most remarkable of the few now left in existence. It is made of stones of two colours, the white stones being $13\frac{2}{8}$ inches in width and the blue ones $3\frac{1}{8}$. On the former were engraved the verses of Psalm li. The diameter measures 40 feet 6 inches, or, including the border, 42 feet, and this gives a lineal surface for devotional use of about 600 feet (**C** in plan).

THE LABYRINTH.

The labyrinth at S. Quentin is similar to this in design, but is octagonal instead of being circular, and the white portion here is there black and the blue white. It is also in the nave, but smaller in size, 34 feet 9 inches. The labyrinth at Amiens was done away with in 1825, and that at Sens, which was of lead inlay, was destroyed in 1769. Those at Poitiers and Reims have also disappeared. One of the finest used to be in the chapter-house at Bayeux. The labyrinth at S. Omer was square.

It is not known what were the rites to be observed in the labyrinth. Some have thought the track when piously followed

on the knees was a practical reminder of the road which Christ was forced to take on the way to Calvary, so that the stations of the Cross may be in some way a more comfortable survival of these labyrinthine progresses. Others have thought they were for the use of the faithful who could not go to the Crusades, but who could at any rate pray for the success of their absent friends.

Devotional exercise of some kind seems to have been the *raison d' être* of these ingenious constructions ; and at Chartres, at any rate, where intra-mural interment has been, fortunately, unknown, it is out of the question to imagine that the labyrinth marked the grave of the architect or of any one else.

CHAPTER V

THE CHAPELS, THE SACRISTY, AND THE WINDOWS IN THE CHOIR AISLES

The cathedral had at one time thirty-nine altars of which twenty-two were foundations of the late fourteenth century. Many were removed in 1661 from the body of the church, and some remained in use till 1791, when the chapter was dissolved, and Bishop Bonnet's revolutionary *régime* was established.

Apart from the two chapels at the west end of the nave and the Vendôme Chapel, the rest are situated in the transepts and in the ambulatory of the choir. In the north transept is the **Chapel of the Transfiguration** (E), founded in 1791, and taking its name from the subject of the altar-piece. To place the chapel here involved the blocking up of the eastern-most door of the north porch and of a stained-glass window containing the Parable of the Ten Virgins. This window would have been preferable artistically to the present chapel.

In the **Ambulatory** (north side), the first, and to many visitors the most important, chapel is that (F) dedicated to Notre-Dame du Pilier, and containing the Black Virgin, or the *Vierge aux Miracles*. The face of the Virgin is very dark,* almost black, in complexion, concealed by a veil. The hair is gilded. The Virgin has worn a crown since the coronation of the figure by Pius IX., and also a tunic, a robe, and a very richly embroidered cloak. She is seated upon a throne holding in her right hand a pear, in her left the infant Christ.

Many votive offerings are suspended in the spaces near the statue, and many candles are bought and lighted by the faithful who come from far to pay their respects to the *Vierge aux Miracles*. There are lamps which are kept burning day and night, and the work of attending to the visitors and pilgrims

* Perhaps in allusion to Song of Solomon i. 5: "I am black, but comely, O ye daughters of Jerusalem."

is so great that a priest from the *Œuvre des Clercs* is always in attendance at the desk.

The figure is of the fifteenth century, and was originally on the old screen across the choir, where it was placed at the foot of the Crucifix. It was removed from thence when the screen was destroyed in 1763, and, after being placed near a pier in the choir, was, in 1791, banished to the crypt, and its place taken by the statue of Notre-Dame de Sous-Terre. After being fifteen years in the crypt the figure was replaced in the church in its present position on a column which formed part of the old screen, and twenty-five years later the panelling of the chapel was erected.

The figure is annually carried in procession round the church on May 31st.

Of the first window we know that it was given by Geoffroi Chardonnel, Archdeacon of Dunois, who died in 1210. The subject is doubtful, but it seems as though the figures represented French saints, probably S. Germain, S. Ethère of Chartres, or S. Julian of Le Mans.

The second window, given by Étienne Chardonnel, the father of the donor of the above window, represents the Life of S. Nicholas. In the rose are represented Christ and the Four Beasts.

The next four windows are in grisaille relieved with a small but varying amount of colour. In two are borders with castles for the House of Castille. The four windows taken together have a very fine soft effect, and as little distracting as any windows could possibly be. The second of the four is slightly more elaborate than the first, by reason of its coloured bosses and its quatrefoiled and diamond-shaped interlacing panels. The fourth, *i.e.* that to the east, is more enriched with colour than the others.

The **Sacristy** (fourteenth century) (**G**), is reached by a door near the preceding chapel, and is connected with the main building by a passage which is lighted by a fine grisaille window of the foureenth century.

The room measures 37 feet by 28 feet 6 inches and is 50 feet in height. The vaulting is simple, and is supported by clustered shafts, of which the bases are square, with circular mouldings, but most of the architectural beauties in this room are hidden by the array of cupboards.

The windows are large, occupying all the space between the buttresses. They are divided into three main sections of equal height, the topmost portion containing a large circle or rose with eight foils, intricately subdivided, and two large trefoils. Below, the arcading is very interesting work.

The next chapel (**H** in plan) is now dedicated to **S. Joseph**, having formerly been known as that of S. Julien, or as the Ecce Homo chapel. It has lately been restored. This is the first of the series of apsidal chapels.

The **Chapel of the Sacred Heart of Mary** is the next. It was formerly known as the chapel of S. Stephen, or of the Martyrs, to whom the windows refer. The decoration is an attempt to imitate the original plan followed in the church (**K**).

This chapel contains five windows, of which the subjects are as follows :—

1. S. Savinien, S. Potentien, S. Modesta. Donors, the Weavers.
2. S. Chéron. Donors, the Sculptors, Masons, and Stone-cutters.
3. S. Stephen, the first martyr. Donors, the Bootmakers.
4. S. Quentin. Donor, Nicolas Lescine.
5. S. Theodore and S. Vincent of Saragossa. Donors, the Weavers.

The next window eastwards contains the legend of S. Charlemagne and S. Roland, following the account of Turpin and Vincent de Beauvais. Donors, the Fur-merchants.

The neighbouring window is dedicated to S. James the Apostle. The name of the saint, and the names Almogines, Filetus for φιλητὸς, are inscribed on several of the medallions. Donors, the Drapers and the Furriers.

The next chapel (**M**) was formerly that of the Apostles SS. Simon and Jude, S. Peter and S. Paul, later as the Chevaliers' Chapel or the Choristers' Chapel. It is now called the **Chapelle de la Communion**. At the entrance is a group by Bridan (Christ appearing to Mary Magdalene), brought from the Seminary of the Magdalene of Grand-Beaulieu in 1792.

In this chapel there are five windows of which—

1. Is in grisaille, ornamented with the arms of the House of Castille.
2. Gives the lives of SS. Simon and Jude, the Apostles. Donor, Henri Noblet.

3. Gives us scenes in the life of Christ. Nine of the panels were removed in 1791.

4. and 5. Depict incidents in the lives of S. Peter and S. Paul. The medallions in these two windows, and the nine panels in No. 3, are clever restorations of what the original is supposed to have been.

The doorway at the top of a few steps is the first which gives entrance to the **Chapel of S. Piat** (N). It is a good specimen of fourteenth-century work, and is in excellent preservation. The pinnacles on either side, support statues—viz. Christ and two angels with the instruments of the Passion. In the tympanum is a statue of the Virgin, and of the Holy Child playing with a dove. The hands of the Virgin are in rather a stiff position, but the rest of the pose is good. Some of the stonework has been removed to make room for the wood-panelling on the wall.

At the top of the flight of steps is another door, with a doorway of several orders recessed, one behind the other, with graceful columns of small size. There are round the arch some good grotesque carvings and some foliage.

The bracket in the tympanum has been spoiled of its statue, which by right should be that of S. Piat.

The chapel itself is built on to the south side of the central chapel of the apse, the staircase being of the necessary length to make the body of the chapel clear of the apsidal chapel. Inside the chapel is more interesting than without, but it has a neglected appearance. It measures 50½ feet by 23 ft. 7 in. The vaulting is simple, with good bold mouldings springing from capitals carved with foliage of all kinds and full of detail. The bosses in the roof are also finely wrought, and show traces of original colour. In the east wall is a large window with remains of good glass representing "The Last Judgment." On the north and south side are three large windows, in which the variety of the mullions should be noticed, together with the floral cusping. The glass is partly fourteenth, and partly fifteenth century, and in spite of maltreatment (it was heavily stippled over with oil-colour in the forties) is worth study and comparison with the other glass in the building of the same date.

An altar of mean design has been placed in the chapel, to the right of which is a partly broken piscina.

Over the door which gives access to the chapel of S. Piat is

a fourteenth-century grisaille representing S. Piat in ecclesiastical robes.

H. J. L. J. M., Photo.]

ENTRANCE TO CHAPEL OF S. PIAT.

The next window, a study in blue, represents the lives of S. Melchiade and S. Sylvestre.

Passing by the door of communication with the *maîtrise*, the

next chapel is that of the **Sacred Heart** formerly dedicated to S. Nicholas. It contains five windows, of which—

1. Is in grisaille (fifteenth century) representing S. Nicholas restoring three children to life.

2. Represents S. Rémy, Archbishop of Reims. The name of the donor is lost.

3. Another window to S. Nicholas, the favourite patron of so many of the trade guilds and corporations.

4. Represents S. Marguérite the Martyr, and S. Catherine of Alexandria. Donors Marguérite de Lèves with her husband Guérin de Friaise, and her brother Hugues de Meslay.

5. Represents the life of S. Thomas of Canterbury. This window was inserted about thirty years after Thomas à Becket's murder, by the Tanners and Curriers.

John of Salisbury, who was an eye-witness of the murder, was secretary to Becket, and in 1177 became Bishop of Chartres.

The last of the apsidal chapels (**Q**) is dedicated to **All Saints**. Formerly it was the chapel of S. Loup and S. Giles. It contains three windows, two of which are eighteenth-century white glass. The remaining window is thirteenth-century glass, and is by some thought to be the work of a glass-painter of Chartres, Clement by name, of whose work signed specimens are to be seen in the cathedral at Rouen. This window portrays the life of S. Martin. Donors, the Shoemakers.

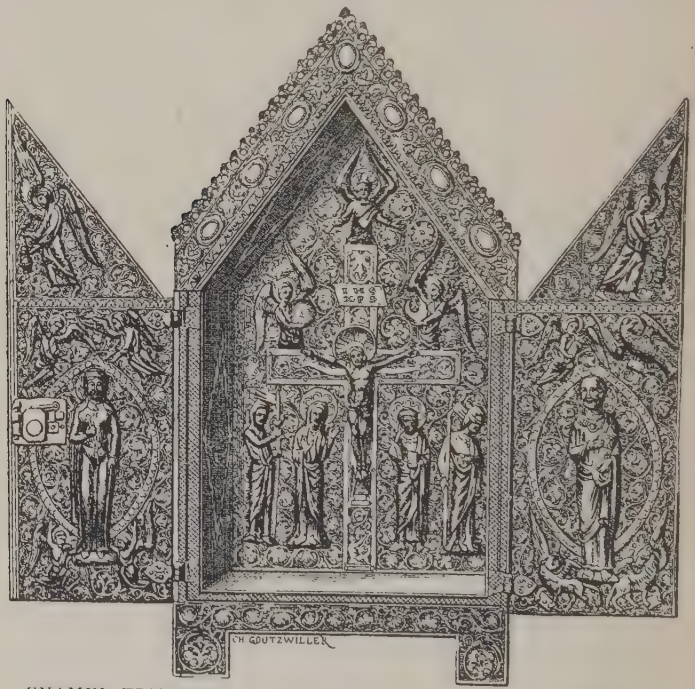
Of the remaining windows in the south ambulatory the first two are in grisaille of the middle of the fourteenth century.

1. Represents The Annunciation. 2. Contains two coats of arms. The rose represents Christ in the act of benediction.

3 and 4. The next two windows, *i.e.* those in the second bay from the south transept, were given by Thibaud VI., Count of Chartres, at the request of Thomas, Count of Perché, who was killed in 1217 at the Battle of Lincoln. The first window represents the twelve signs of the zodiac, and the months of the year typified by the field work appropriate to the various months. The second gives the life of the Virgin in the main as given in the gospels, but supplemented by some incidents more or less mythical. In the rose in the head of the window is Christ crucified.

5 and 6. Of the next two windows, that in the bay nearest the south transept, the first is the more famous. The chief figure in it is that of the Virgin Mary, and from this fact the window has got the name of *Notre-Dame de la belle Verrière* (p. 63). It is of thirteenth-

century* glass, and for many years was a favourite place for special devotion before the growth of the cult of the Notre-Dame du Pilier on the other side of the church. The five upper sections of the window represent the Virgin enthroned and crowned, with Christ between her knees, surrounded by angels bearing candlesticks and censers. In the two lower tiers is represented The Marriage at



ENAMEL TRIPTYCH OF THE THIRTEENTH CENTURY (OPEN).

Cana, and below are the incidents in The Temptation of Our Lord in the Wilderness, on the Temple roof, and on the Mountain-top.

The other window gives the lives of S. Antony and S. Paul, the first hermit. This window was given by the Basketmakers. In the rose overhead is a Virgin and Child.

* It may be a reproduction of an earlier window, as in a charter of 1131 the window is described in terms identical with those given above.

The **Treasury** at Chartres was, as is known from an inventory of 1682 which is still extant, peculiarly rich in relics, art treasures, jewels and precious stones, and rich fabrics, having a store which had been accumulating for many centuries. It was "such a treasure-house of mediaeval jewellery as we have to make a very systematic effort even to imagine. The still extant register of its furniture and sacred apparel leaves the soul of the ecclesiologist athirst" (*Pater*).

TRIPTYCH (CLOSED).

Though its riches had been drawn upon by Francis I., Charles IX., Henri III., and Louis XIV., and a century later the Revolution was the cause of serious loss to the Chapter, there was enough left at the end of the eighteenth century to make the treasury still famous. The goldsmithery of Saint Eloi, Bishop of Noyon in the seventh century, the stitchery of Queen Berthe (1020), the jewels of our English King Henry III., and the flagon containing Thomas à Becket's blood, have long ago disappeared, but we can still see and admire the veil of the Virgin, the triptych of S. Aignan, the incense-boat of Miles d'Illiers, the altar of the English, a chalice of Henri III.

There is also a triptych of the thirteenth century in enamel, of Limoges work. It was formerly in the church of S. Aignan, but has been amongst the cathedral treasures since the Revolution. The foundation of the work is oak, overlaid with copper which has been richly gilded and adorned with enamels.

When opened the central panel will be seen to contain a Crucifixion, the present Christ being a later addition, eighteenth century to all appearance. To the left of the cross are the Virgin and the Church, represented by a figure with a chalice in one hand and an unbroken lance in the other, to the right are S. John and a figure representing the synagogue, with a broken lance and a bandage round the eyes.

Above the arms of the cross are angels holding in their hands the sun and the moon, and above the cross itself is a third angel with extended arms.

On the right-hand panel inside is the scene of S. Thomas in doubt, on the left is the denial by S. Peter, but it has suffered from careless restoration.

Inside the side wings two figures in relief have taken the place of the original statuettes, which would seem to have been on the right a Christ with the four beasts, on the left a Virgin with four angels. In the half-gable of each side-wing are angels censing. When shut the outside presents to us the twelve Apostles, seated. In the gable are two hands, showing the marks of the nails from which are descending the tongues of fire. The rest of the triptych is decorated with engraved ornament representing angels holding the Gospel in their hands.

The *Autel des Anglais* is also worth notice. It is a slab of verd antique, measuring $17\frac{1}{2}$ by 9 inches broad and $1\frac{5}{8}$ inches in thickness, surrounded by a border of silver gilt, very delicately chased. At each corner is a small reliquary box. The altar was given by the English at the time of their occupation of Chartres in 1420, a date more in keeping with the workmanship of the metal work, than the date formerly assigned to it—*e.g.* 1360, the date of the Peace of Bretigny.

There is also an incense-boat given as the inscription sets forth in 1540 by Miles d' Illiers, Bishop of Luçon and Dean of Chartres, himself the nephew of two bishops of Chartres. The boat is composed of a large pearl shell, kept in its place by bands and strips of delicate gold work. The upper part seems to be of earlier work than the base and the stem, which are of the Renaissance period, and recall the similar work in the choir ambulatory, which had just then been completed. The boat has suffered from various mishaps. It was stolen at the Revolution but restored to the cathedral in 1823.

A chalice given by Henri III. on the eve of Candlemas 1582, is preserved in the sacristy. It measures $8\frac{1}{4}$ inches in height, with a diameter of 4 inches for the bowl, and 6 inches for the base or foot. The upper half of the bowl is plain, the rest being decorated with wavy rays with *fleurs-de-lys* between, the same decoration being repeated on the foot. The enamels in the knop are worthy of notice.

The Virgin Mary's Veil.—This relic consists of two pieces of silk, écru in colour, of very fine texture, and is thought to have been the head-covering of the Virgin. Previously to 1712 it had never been taken out of the tenth-century coffer of Teudon, and, as it was originally vaguely described as a camisia (a garment), it is easy to account for the fact that it was at an early date assumed to be a garment of the kind known as chemise. The measurements, too, of the fabric when complete, $3\frac{1}{4}$ yards long by 6 feet wide, seem to point to the fact that it was an outer, not an under garment. When once the idea took root that it was a chemise and not a veil, models* of what it was supposed to be were freely made, sold, and worn by pilgrims; the garment was to be seen on lead badges and tokens, like the S. Thomas badges of Canterbury, and the similar tokens of S. Denys, and S. Michael in France. This garment appears on the seal of the cathedral, and models of it are still sold.

Chalice of Henry III.

Edward III. of England begged to be allowed to pass under the coffer containing the relic in 1360, and Henry IV. of France made the same request in 1591. He wished to inspect it,

* "4 chemises à la Vierge de Chartres" are found in an inventory of 1477, and about that time the tunica was adopted as the device for the seal of the cathedral (*see* title-page).

but the canons prudently could not find the key, as possibly they doubted his sincerity.

The veil was cut into two pieces, as might be expected, at the Revolution, and some portions were lost then; others have disappeared since. One of the portions that remain measures 6 feet 11 inches by 1 foot $3\frac{3}{4}$ inches, and the other measures less than 10 inches square, and are guarded in a casket of cedar overlaid with silver gilt, and this again is contained in another. Countless rings, gems, jewels, and other votive offerings of value are suspended to this outer case, and the authorities are wise to fit up the receptacle (**V**) in which this *trésor* is kept after the manner of a strong-room.

COVERING (ninth-century Byzantine work) IN WHICH THE VIRGIN'S VEIL IS KEPT.

The history of the veil, as far as Chartres is concerned, begins with its presentation by the Emperor Constantine and the Empress Irene to Charlemagne, who deposited it at Aix-la-Chapelle, where to this day are portions of a piece of silk stuff very like this veil. Charles the Bald in 876 took it thence and presented it to Chartres.

Besides the actual veil above mentioned, there is in the shrine a piece of eighth or ninth century Byzantine material, embroidered with a border of horses next to the fringe, and various borders, some of grotesque birds, some of ornaments. The greater part of the design on the fabric, other than these borders, consists of stiff-looking birds worked in gold with very square bold stitches.

CHAPTER VI

THE CRYPT

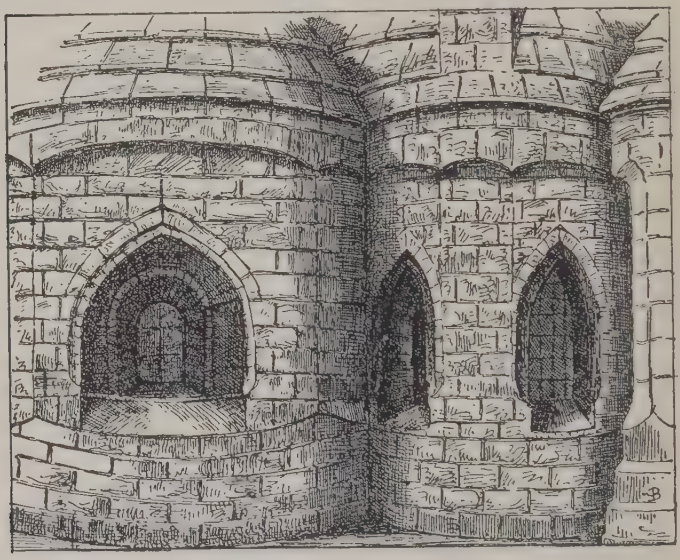
The crypt is one of the most important features of the building, and has played a considerable part in the history of the fabric. As the church was successively built, burned, and rebuilt, so was the crypt successively enlarged, and it is now the largest in France, and the third largest in the world, being inferior in size only to the crypts of S. Peter's at Rome, and of Canterbury Cathedral.

As far back as the fourth century the Martyrium or the vault of S. Lubin was constructed, either as a crypt proper, or as the apse of a church, but of the size of this first crypt nothing is known. The masonry in this sombre retreat should be examined, as well as the available light will allow.

In 858, after the massacre of the Saints-Forts, windows were pierced in this apsidal wall, and the two large columns were built against the fourth-century wall to support the church overhead. A century later two isolated piers were added for the same purpose, and the two windows in the apse were blocked by the strengthening masonry applied to it. At the same time, 962, a double transept was added, to which further additions were made by Fulbert (1020-1029), who carried out the transepts westwards almost to their present length, by two long galleries, and extended the crypt eastwards by making the ambulatory with its three larger chapels (**D**, **F**, **H**, in the plan), with round-headed windows.

In the twelfth century further alterations were made. Fulbert's long galleries were extended and connected with the western towers. Four smaller chapels, with Pointed windows (**C**, **E**, **G**, **I**, in the plan), were inserted between those of Fulbert. Traces of the decoration in colour still remain. After the porches of the cathedral were finished, in the thirteenth century, vaulted passages were made in the crypt—viz. one to the south, now known as the chapel of S. Nicholas (**L**, in

the plan), and the other to the north, near the chapel of Notre-Dame de Sous-Terre. From that time to the present very few structural alterations have been made. Wall paintings were undertaken in the seventeenth century. At the Revolution the sanctity of the crypt was violated by scoundrels whose level of civilization was scarcely superior to that of the Northmen of a thousand years before. The crypt was



WINDOWS OF THE APSIDAL CHAPELS OF THE CRYPT.

[Soc. Arch. d'Eure et Loir.

a cooper's warehouse till 1854. When Pius IX., in 1854, declared the doctrine of the Immaculate Conception to be an article of faith for the Roman Catholic Church, it was decided to restore the crypt to sacred uses, and, after an appeal to France for funds, the work was entrusted to Paul Durand. The altar in the chapel of Notre Dame was consecrated in 1855, and a statue, sculptured on the lines of the previous one, was set up two years later. The other

chapels have been thrown open from 1860 onwards, as funds permitted.

The visitors' entrance to the crypt is by the conciergerie (where the small fee for entrance is paid), at certain hours.*

Beginning, as in the church above, in the north-west corner, almost under the *clocher neuf*, there is a flight of twenty steps from the base of the *clocher* down to the north gallery of the crypt. The door which bars this staircase is old work, with a quaint arrangement of locks and gratings. The first bay is of twelfth-century work, but the rest, beyond the projecting piece of wall, is Fulbert's crypt of the eleventh century, as the vaulting clearly shows. The windows are, of course, twelfth-century alterations. In this part of the crypt there was from the early part of the twelfth century† a nursing institution, called *Les Sœurs des Saints-Lieux forts*, and there were rooms for their patients and for themselves.

Doorway in the Crypt.
[Soc. Arch. d'Eure et Loir.

A crypt not properly warmed and dried is a most unsuitable place for experiments in fresco-painting, as the mural decorations of Paul Durand so painfully declare. These fresco paintings represent events in the history of Chartres, one of the most interesting being that which shows, approximately, no doubt, what the old *jubé*, or choir-screen, was like.

At the west end of this long vaulted corridor, after passing

* Anyone wishing to carefully examine the crypt should get a special permit, and should be equipped with a supply of candles in the proper holders, and of matches in case the candles should be blown out by the draughts in the crypt.

† The well (Puits des Saints-Forts) is supposed by some to have been outside the Cathedral on the north side, near the Renaissance clock.

the doors on the left which give access to the corridors under the north transept, is the celebrated chapel of (A) Notre-Dame de Sous-Terre, the great resort of pilgrims from many parts.

On the north wall are to be seen the outlines of the twelfth-century windows, which had to be blocked up when the north porch was built in the next century. On the south wall, the right-hand side of the chapel, are to be seen traces of the twelfth-century frescoes, but it is impossible now to identify the subjects with any certainty. The vaulting was painted in 1636, by Nicolas Pauvert and Philippe de la Ronce, two local artists, by the orders of Louis XIII. The other frescoes in the chapel were done by Paul Durand.

Of the old altar no traces remain: of the modern one not much need be said. The existing statue of the Virgin, dedicated in 1857, replaced, after a lapse of some sixty years, the historic figure which was certainly at Chartres from the tenth to the eighteenth century, and was destroyed in 1793. The original statue, which was installed in the crypt before Bishop Fulbert's time, was that bearing the inscription: "VIRGINI PARITURÆ."

The ironwork in the chapel is modern, but is above the average in point of workmanship.

In the recess (B) to the west of this is a chapel, dedicated to S. Savinien, or the Saints-Forts, who were martyred in the ninth century and thrown into a well, which, though now lost, was close to the site of this chapel. The altar was consecrated in 1858. Two bead-work belts are to be seen on the wall; they were offered by the chiefs of the Hurons in 1678, and by the Abnaqui Indians in 1700, through the medium of some Jesuit missionaries from Chartres.

Opposite to this chapel is a passage leading to a staircase, which gives an exit from the crypt on the north side, near the sacristy. From this passage to the east is another which, in the shape of a quadrant, bears round at the back of the altar of Notre-Dame de Sous-Terre, and leads into the main gallery of the crypt, the vista of which is broken by the wall at the back of the altar just mentioned.

Going eastward, after passing the narrowest part of the gallery or aisle of the crypt, where the original east wall of the crypt was till Fulbert's time, there is on the right, a narrow opening (M) giving entrance to the **Martyrium**, or chapel of

S. Lubin, which is exactly under the sanctuary. This martyrium has been much altered at different times; but there are still the evidences of the fourth-century Gallo-Roman work, together with the ninth and tenth-century alterations. This martyrium used formerly to communicate directly with the upper church by means of a staircase, but this was blocked when the high altar was placed in its present position, and at the same time the two pillars in the centre were carried up several feet higher and the chapel was revaulted.

The base of the round column on the right near the staircase clearly indicates what was the original floor level in this part.

Opposite the entrance to the Martyrium (C) is the first of the seven apsidal chapels of the crypt. It was at one time dedicated to S. Veronica, but is now used as a sacristy. The windows in the side walls were originally those in the walls of the neighbouring chapels, and previously to the thirteenth century were the means of lighting them.

The next chapel, that of S. Joseph (D), was originally dedicated to S. Christopher, and later to S. Charles Borromeo. Like the two others of the same shape (F and H) in the plan, it was carried out in the end of the thirteenth century, and it contains on the left side one of its windows in its original condition — *i.e.* not enlarged. The paintings are modern.

The small chapel (E) next to the last is polygonal in form, and is dedicated to S. Fulbert, the great Bishop of Chartres, who was the architect of the crypt. It was built in 1194. In the centre of the vault is a good boss.

The apsidal chapel (F) of the eleventh century, is now dedicated to S. John the Baptist; it was formerly that of the Annunciation. A curious feature in the chapel is the series of paintings of churches which were contemporary with Chartres.

The chapel of S. Ive (G), a former Bishop of Chartres, was formerly dedicated to S. Catherine. Like the chapels of S. Fulbert and S. Magdalene, it was added in 1194. There is a fine boss in the roof, in low relief. The chapel was restored by Monseigneur Regnault, Bishop of Chartres, whose arms, together with those of Pius IX., are blazoned in the window.

The next chapel (H) was formerly that of S. Peter *ad vincula*, but is now dedicated to S. Anne, who is represented

in the window. The chapel, like the others of the same shape, dates from 1020.

The chapel of S. Mary Magdalene (I) is the last of the seven apsidal chapels of the crypt, and was added in 1194. The side window on the right is original, but the glass is modern, by Lobin of Tours, 1860-1861, and represents: 1. The Immaculate Conception. 2. Mary Magdalene at the foot of the Cross. 3. S. Francis of Assisi between S. Elizabeth and S. Louis.

From this point to the chapel of S. Clement (K), and that of S. Nicholas (L), which is opposite, we have the original south transept of the crypt, not altered as was that on the north side by the ritual requirements of the celebrated altar of Notre-Dame de Sous-Terre, and, in fact, showing a very large and interesting portion of the work of the tenth and eleventh century. At the narrow neck in the passage, where the apsidal portion begins, and in the window in the chapel of S. Mary Magdalene which faces on the staircase, the masonry indicates the earlier date, and the paving is of about the same period.

The chapel of S. Martin (J), formerly that of S. Paul, and in the seventeenth century that of Notre-Dame de Bon-Secours, corresponds to the cellar on the north marked N in the plan. Originally it was not a chapel, and hence was in the twelfth century converted into an entrance to the crypt with the staircase shown in the plan. It was altered in the seventeenth century, and was in the nineteenth century converted into a chapel. Inside the chapel are some of the interesting but fragmentary remains of the original choir-screen or *jubé*. Up to 1849 they had been used as paving stones in the ambulatory, and after a temporary stay in the Chapter-house were placed in this chapel. They are placed principally round the altar, and amongst them will be noted the Wise Men before Herod, the Annunciation, a very quaint Nativity, the Angels appearing to the Shepherds, the Presentation in the Temple, the Adoration of the Magi. Above these, affixed to the wall, are various keystones of the vaulting with inimitable carvings, representing the Virgin crowned, the Virgin with four angels, Christ with the four Evangelists, and some good bas-reliefs containing the signs of the Zodiac with representations of the labour and occupation suited for the various months.

These reliefs show traces of their original colour decoration. Opposite the screen is a carved stone, removed from the destroyed church of S. Martin le Viandier, representing: 1. S. Eustace hunting, then on his knees before Christ; at the side, the wife and children of the saint. 2. S. Martin giving his cloak to a poor man. 3. In the middle, the Virgin and Child surrounded by angels, with S. Louis on one side and S. John on the other. Below this is a fine stoup of early work, removed from the upper church, and, in the corner, the sarcophagus of Bishop Calctricus (died 557), brought in from the chapel of S. Nicholas, at the entrance to the Bishop's Palace, which was destroyed in 1702. The inscription is HIC REQUIESCIT CHALETRICUS EP(ISCOPU)S CUJUS DULCIS MEMORIA: NONAS OCTOBRIS VITAM TRANSPORTAVIT IN CŒLIS. The date has been changed by a later hand to suit the date of his translation and his festival; it ran originally PRIDIE NONAS SEPTEMBRIS, which is the date given in the Chartulary.

The chapel of S. Nicholas (L), formerly that of the Holy Ghost, was formed in 1681 by Canon Leclerc, in the twelfth-century slype or passage intervening between the preceding chapel and the thirteenth-century transept. The restoration of the chapel was carried out by Paul Durand.

The next and last chapel (K) is dedicated to S. Clement. It contains some twelfth-century frescoes representing saints, amongst whom are S. Nicholas, S. James, and S. Giles, and a king, who is kneeling.

The wooden screen across the crypt here dates from 1687. Immediately behind it on the left is a thirteenth-century piscina, and over it traces of a painting of the Nativity, presumably of early thirteenth-century work. In passing down to the west the long passages under the south transept will be seen to occupy similar positions to those under the opposite transept, and the blocked arches show the extent of transept: the smaller of them is one of Fulbert's original windows.

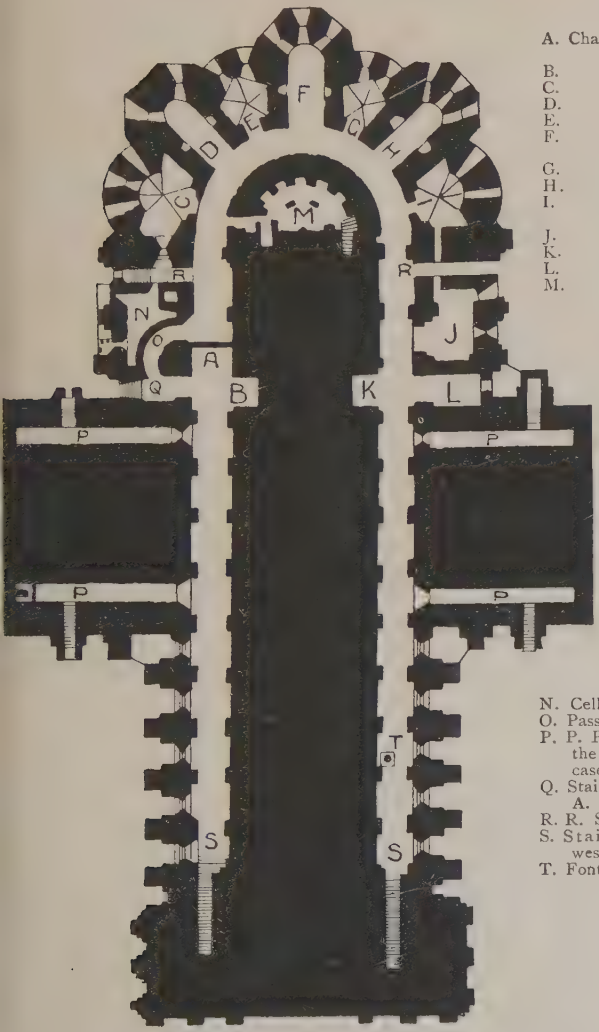
At the end of the gallery is a huge font, designed for total immersion, of very early twelfth-century work. The capitals on the little columns are most interesting.

As in the north gallery, the last bay was added in the twelfth century, when the south-west or old belfry was built.

The plinths and abaci of the columns here will show the difference in date as compared with the rest, just as in the corresponding place in the north gallery.

The walls are frescoed with representations of the Saints connected with the enormous diocese of Chartres.

PLAN OF CRYPT OF CHARTRES CATHEDRAL



A. Chapel of Notre-Dame de Sous-Terre.
B. ,, S. Savinien.
C. ,, S. Veronica.
D. ,, S. Joseph.
E. ,, S. Fulbert.
F. ,, S. John the Baptist.
G. ,, S. Ive.
H. ,, S. Anne.
I. ,, S. Mary Magdalen.
J. ,, S. Martin.
K. ,, S. Clement.
L. ,, S. Nicholas.
M. ,, S. Lubin (Martyrium).

N. Cellar.
O. Passage.
P. P. P. P. Passages under the transepts, with staircases.
Q. Staircase for entrance to A.
R. R. Staircases.
S. Staircases leading to western towers.
T. Font, twelfth-century.

CHAPTER VII

BISHOPS OF CHARTRES

Aventin I. (A.D. 200). He is supposed by the *Vieille Chronique* to have been enthroned by S. Altin and S. Eodald.
Optatus.
Valentin.
Martin, surnamed *Le Blanc.*
S. Aignan (Anianus).
Severus.
Castor.
Africanus.
Possessor, who was alive in 419.
Polychronius.
Arboastus, 481.
Flavius.
S. Solen (Solemnis), mentioned in 490 in the chronicles of Sigebert and Albéric.
S. Aventin II. was bishop of Chartres in 511.
Etherius was certainly bishop in 533 and 538-541.
S. Lubin was bishop in 549-551.
S. Caletricus was bishop in 557. Died Sept. 4, 567.
Pappolus, 573-585.
S. Bohaire (Boetharius), 600.
Magnobodus (Magobertus, Magnebodus, Mugoldus).
Sigoald.
Mainulf.
Thibaut I.
Bertegisile, 625.
S. Malard, 644-653.
Gausbert (Goubertus, Godebertus, Gaudebertus), 658-666.
Deodat.
Dromo, or Promus.
Berthegran.
Haynius.
Airard (Agirardus), 689.
Agatheus.
Léobert, 723.
Hado.
Flavien.
Godessald.
Bernoin, 829-836.
Hélie, 840-849.
Burchard, 853-4.
Frotbold, 855-857.
Gislebertus (Gilbert), 859, 878.
Aymon.
Gérard.
Ayméry I., 890.
Gantelme, 898-911.
Aganon, 930-941.
Ragenfroy, 942-955.
Hardouin. Died 962.
Vulfaldus, or Wulphard, 962-967.
Odo or Eudes, 968-1004.

Raoul. 1004-1007.
S. Fulbert. 1007-1029, buried at St. Pierre.
Thierry (Theodoricus), 1029-1048. Also buried at St. Pierre.
Agobert, 1052-1059.
Hugo. Deposed in 1063.
Robert I., 1063-1069.
Arrald (Adrald), 1069-1075.
Robertus II., 1075-1077.
Geoffroi I. Deposed 1077; reinstated, apparently, and deposed in 1089; and again in 1091.
S. Yves, 1090-1115.
Geoffroi II., 1116-1148.
Goslein, nephew of the last bishop, 1148-1155.
Robert III., 1155-1164.
Guillaume I. (surnamed *aux blanches mains*), 1166. He was not consecrated till 1168, and was Archbishop of Sens from 1168-1176, in which year he was translated to Reims, 1176-1202. He was made a cardinal in 1180 by Alexander III.
John of Salisbury, 1177-1180, a favourite pupil of Thomas à Becket, Archbishop of Canterbury.
Pierre I., 1181-1183.
Renaud (de Mouçon), 1183-1217. In 1190 he took part in the 3rd Crusade.
Gauthier, 1219-1234.
Hugues, 1235-1236.
Aubry. Died 1244.
Henri (de Grez), 1245-1246.
Mathieu (des Champs), 1247-1259.
Pierre II. (de Minci). Died 1276. (These three bishops were all interred in the church of the Preaching Friars at Chartres, and their epitaphs, given in the Chartulary, are interesting.)
Simon I. (de Perruchay), 1280. Died 1297.
Jean II. (de Garlande), 1304. Died 1315.
Robert IV., 1316-1326.
Pierre III., 1326-1328. Chancellor of France from 1316-1320, then Bishop of Arras. Made a cardinal by Pope John XXII. in 1328. He was then succeeded by
Jean III. (Pasté), 1329-1332.
Ayméry II. (de Chastellux), 1332-1342. Papal nuncio, Archbishop of Ravenna from 1322-1332. Being made a cardinal in 1342, he retired in favour of
Guillaume II. (Amy), who in 1343 was chosen for the office of Patriarch of Jerusalem and Bishop of Fréjus.
Louis I. (de Vaucemain). Died 1357.
Simon II. (le Maye). Translated from Dol; 1357-1360.
Jean IV. (d'Anguerant), 1360-1368. Translated to Beauvais.
Guillaume III. (de Chanac). Soon after his appointment he was translated to Mende,

and in 1371 became a cardinal.

Guérin (d'Arcy). 1371-1376.

Ebles (du Puy). 1376-1380.

Jean V. (Lefèvre). 1380-1390.

Jean VI. (de Montaigu). Translated to Sens, 1406.

Martin. Translated to Clermont-Ferrand, 1415.

Philippe (de Boisgiloud). 1415-1418.

Jean VIII. (de Frétigny). Killed at the taking of Chartres by the French in 1432, and succeeded by his rival,

Robert V. (Dauphin), who was made Archbishop of Alby in 1434.

Thibaut II. (Le Moine). 1434-1441.

Pierre de Comborn. (?) Translated to Evreux, 1443.

Pierre IV. (Bèchebien). Died 1459.

Miles (d'Illiers), 1460. Resigned 1492.

René (d'Illiers). Died 1507.

Erard (de la Mark), Bishop of Liège. He was made a cardinal in 1521, at the request of Charles V. Francis appropriated the revenues of the bishopric of Chartres in 1523. Erard was succeeded by

Louis II. (Guillard) in 1525. Previously Bishop of Tournay, 1513-1525, he was translated to Châlon-sur-Saône in 1553, and to Senlis in 1560.

Charles (Guillard), who died in 1573.

Nicholas (de Thou). He consecrated Henry IV. at Chartres in 1594. Died 1598.

Philippe II. (Hurault de Cheverny). 1598-1620.

Léonor (d'Estampes de Valençay). Translated to Reims, 1641, he resigned Chartres in 1642.

Jacques (Lescot). 1642-1656.

Ferdinand (de Neuville de Villeroy), 1656-1690, Bishop of Saint-Malo, 1644-1656.

Paul (Godet des Marais). 1656-1709.

Charles François (des Monstiers de Merinville). 1709-1746.

Pierre Augustin Bernardin (de Rosset de Fleury). 1746-1780.

Jean-Baptiste-Joseph (de Lubersac), 1780-1789. Previously Bishop of Trégnier, 1775-1780. He refused to take the oath prescribed by the Constitution Civile du Clergé in 1790, and was superseded by Nicholas Bonnet, of the church of S. Michel, at Chartres. In 1793 the cathedral was declared to be a Temple of Reason, and for the years

1793-1824, Chartres remained without a bishop. The see was joined to that of Versailles in 1802, was theoretically re-established in 1817, but no appointment of a bishop was made till that of

Jean Baptiste Marie Anne Antoine (de Latil) in 1821. He was translated to Reims in 1824, and succeeded by

Claude Hippolyte (Clausel de Montals), 1824-1853, who, on resigning, was succeeded by

Louis Eugène (Regnault), 1853-1889.

François (Lagrange), 1890-1895.

Bon Gabriel (Mollien), 1896.

CHAPTER VIII

OTHER CHURCHES IN CHARTRES

Of the other churches in the town, that of **S. Pierre** is the most interesting, both from its architecture and from its stained glass, which ranges from the fourteenth to the sixteenth century. The church is nearly all that remains of the once large and famous Abbey of S. Pierre (locally called Saint-Père), the other portions having been converted into a cavalry barracks. From the "Chartulary" it appears that the existing choir aisles were begun in 1150, that owing to want of money the work was delayed and was not finished till 1210-1255. The choir was rebuilt between 1225-1270, and the apse finished towards 1310.

The "Chartulary" of S. Pierre was written by a monk named Paul, apparently the treasurer of that foundation from 1066-1088, or possibly later. It was taken from the monastery in March 1795, and, minus its binding enriched with silver, enamel, and precious stones, was finally deposited in the then Bibliothèque du Roi in 1800.

Since the Revolution, when the adjacent church of S. Hilaire was destroyed, and S. Pierre stripped of all its altars, choir-screen, and stalls, the old abbey church has, like Chartres itself, had an uneventful history. The abbacy of S. Pierre was merged in the bishopric of Chartres in 1778.

The interior is admirable in its proportions, and graceful in all its variety of detail, though the latter is much hidden under many coats of whitewash. It is more pleasing in many respects than the more famous cathedral; the proportions of the nave are better, and, though scheduled by the government as a "monument historique," it has not so far been treated to a similar course of restoration. This, however, may be yet in store. The church is historic, and it sadly needs structural repairs; what has been spent on "furnishing," for want of a better word, might have been laid out far more wisely.

The dimensions of the fabric are—

Length, exterior, 270 ft., including tower; interior, 256 ft.
Width of the choir and ambulatory, 69 ft.; width of the choir proper, 36 ft.
Width of the nave, 36 ft.
Length of the choir, 91½ ft.
Height of the choir vault, 74½ ft.
Length of the nave, 92 ft.; height of the nave, 66 ft.; width of the nave, 35½ ft.

H. J. L. J. M., Photo.]

DOORWAY—S. PIERRE.

The triforium of the nave is very fine, and there are traces in the wall behind its slender piers of earlier walled-up arches. The triforium of the choir is of later work, and the delicate masonry is thrown into strong relief by the colour in the glass in the background.

At the west end of the nave hangs a large oil painting of the "Wedding at Cana"; it is a copy, of which the original is now in Venice.

In the south aisle of the nave is a tomb-stone with an inscription to Robert, a son of Richard, Duke of Normandy. Of the tombs of the many ecclesiastics of note buried in the building -*e.g.* Ragenfredus, Fulbert, de Thierry, Aganon—nothing now remains. This is much to be regretted, for, as no interments were ever allowed in the cathedral, S. Pierre and its precincts became a particularly favourite resting-place for ecclesiastics of renown.

The apsidal chapel (dedicated to the Conception) has been neatly polychromed by Durand, but the chief feature in the chapel are the Limoges enamels of Leonard Limosin, 1547,* after designs by Michel Rochetel. The enamels, which depict the Apostles with their respective emblems, are of large size, 24″ × 10⅝″, and are in perfect preservation. They are spoiled, however, by the frames being too small. Originally they came from the Château d'Anet, and were given by Henri II. to the famous Diane de Poitiers.

In this same chapel is the flat incised stone bearing an epitaph and the portrait of Simon de Berou, a canon of Chartres in the twelfth century. The stone had long been buried, hence its good preservation.

The statue of the Virgin, which was formerly in the Bishop's Palace, is by Bridan.

In the sacristy, which is modern, are some copies of Flemish masters, and a crucifix which was deposited here in 1583, having been brought in a solemn procession by Henri III.

The old windows of S. Pierre are fourteenth century—that is, a century later than those in the cathedral -and they are extremely interesting from the point of view of the connoisseur or of the student of early glass.

In the windows in the north side of the church, beginning at the west end, we have, first, the Apostles and the gospel narrative:—1. S. James the Less and S. Matthias. 2. S. Jude and S. Barnabas. 3. and 4. S. John the Baptist. 5. S. Andrew and S. John. 6. S. Bartholomew and S. James. 7. and 8. S. Peter. 9. S. Thomas and S. Philip. 10. S. Matthew and S. James. 11. and 12. Scenes in the life of Christ.

* The initial letters F.F. are for François I.

On the opposite or south side, beginning again at the west end, we have the salient points in Church history presented—*e.g.* 1. S. Benedict and S. Maur. 2. S. Avit and S. Laumer. 3. S. Agnes. 4. S. Catherine. 5. SS. Malard and Solenne, Bishops of Chartres. 6. S. Lubin, Bishop of Chartres, and S. Martin. 7. S. Denis. 8. S. Clement (these two in very bad condition). 9. S. Gregory and S. Sylvester. 10. The Virgin and Child, with the donor below. 11. The parents of the Virgin. 12. Scenes in the life of the Virgin.

In the choir the windows, with the exception of those in the apse, are thirteenth-century glass, and contain chiefly the patriarchs, prophets, and celebrities of the Old Testament. The windows in the triforium of the choir date from 1527, and were painted by Robert Pinaigrier for the church of S. Hilaire, which stood near S. Pierre up to the time of the Revolution. They were removed to their present place early in the nineteenth century, but, owing to carelessness in arranging, their good effect is sadly marred. The subjects are easily recognised, with the exception of the window which represents the allegory of Christ as the true Vine, with the Apostles gathering the grapes and treading the press, and the Evangelists putting the wine in casks.

The lower series of windows, with the exception of those in the chapel of the Sacred Heart, which are fifteenth century, and in a very pitiable plight, are modern, having been produced in Chartres by the glass-painter Lorin. They are chiefly scenes from the gospel story of the life of Christ, with some of the Old Testament types introduced.

The exterior, like the cathedral, as its chief feature besides its graceful proportions, presents an interesting series of flying buttresses, thirty in all, which support the vaulting and the roof.

Fourteen buttresses, with flying buttresses composed of two arches, one above the other, support the thrust of the vaulting of the nave, and sixteen, later in date and lighter in style, support that of the choir.

The north door, by which entrance is gained usually to the inside, is thirteenth-century work.

The tower is much earlier, and by some is ascribed to Bishop Aganon, 940, but it is probably a century later. The belfry is worthy of careful inspection, and so, too, is the timber-work which carries the tiled roof of the church.

Saint Aignan.

This church should certainly not be missed by the tourist or the student. It takes its name from Bishop, afterwards Saint, Aignan, who is buried here, but was in the fifth century dedicated to SS. Peter and Paul, or to S. Denis. Like the cathedral, it was burned down several times, the most serious damage having been done in September 1134, when the whole town suffered; again in 1262, and early in the fifteenth century.

The architecture of the upper church is therefore chiefly Renaissance, with the exception of the main entrance, which is fourteenth century. In plan, the church is oblong, with sides nearly twice as long as the width of the building, and with an apsidal east end. The nave roof was carried up to the same height as the choir in 1625, when the triforium was added.

Desecrated and looted in the Revolution, the church, after serving as a hospital, then a prison (1814), was by private generosity handed back for religious uses in 1822, since which time the church authorities have in a piecemeal way, as funds allowed, done much to the interior in the way of decoration. Mons. Boeswilwald carried out the polychrome work, which is rather bizarre in its effect. A very heavy-looking altar of stone, with gilded bronze enrichments of very little merit, dates from 1893.

The chief interest in the church lies in the sixteenth-century windows and in the crypt.

Of the windows, beginning in the north-west corner, the *first* (sixteenth century) is in confusion, having been rearranged without any attention to the subject. S. Catharine is recognisable (the chapel is dedicated to her and to S. Blaise), and so are the donor and his family.

The *second*, in the Chapel of S. Etienne, dates from 1566, having been given by Jean Vacher. It is a composite window, containing Adam and Eve driven from Eden, with the Virgin above. There are also S. Denis, Bishop of Paris, S. Rustique and S. Eleuthère, Sainte Barbe pursued by her father. The arms in the window are those of the Symon and Lebeau families.

The *third* (sixteenth century), is called the Bishops' window, as it shows us S. Martin of Tours, S. Denis, S. Nicholas, S. Aignan (Saint Ygnen), with the Trinity above.

The *fourth* (sixteenth century), a fine window representing the Death of the Virgin, showing the actual entombment; and the Coronation in the head of the window.

In the chapel of S. Anne is the *fifth* window, 1893, by Lorin of Chartres, with portions of a sixteenth-century window.

The *sixth* and *seventh* windows are earlier specimens, 1887-1888, by the same artist, and they represent scenes from the Old Testament.

The *eighth* and *ninth* windows date from 1857, are in the chapel of the Blessed Virgin, and represent in the one, the Annunciation, the Visitation, the Birth of Christ, the Presentation and the Purification, and Christ amidst the Doctors; in the other, the Agony in the Garden, and incidents in the Trial before Pilate, and the Crucifixion.

The statue of the Virgin, on the altar, is a copy, modelled after work by Bridan. In the choir the vaulting is sixteenth century, by Jehan de Beauce; the screen-work round the choir in wrought-iron (1750) is superior to the later work of the same kind, erected when the choir was enlarged (1893).

The *tenth* and *eleventh* windows are also by Lorin, and represent scenes in the life of Christ. In the chapel of the Sacred Heart the *twelfth* window deals with that subject exclusively.

The *thirteenth* window, by Lorin, 1890, has for its subject Mary Magdalene.

The *fourteenth* window (sixteenth century) has for subject the triumphal fight of S. Michael (to whom the chapel is dedicated) with Lucifer and his hosts of demons. This chapel is dated 1543.

The *fifteenth* window (sixteenth century), in the chapel of the de Givès and Bouvart families, represents S. Paul at Athens, S. Michael weighing men in the scales, SS. James and John, and various scenes in the life of the infant Christ.

The *sixteenth* window (Lorin, 1865) represents scenes connected with the life and death of S. Joseph.

The *seventeenth* window (sixteenth century) comprises the subjects of *Domine, quo vadis?* and the Conversion of S. Paul, the backgrounds being respectively Rome and Damascus.

The *eighteenth* window (Lorin, 1894) represents S. Andrew, S. Saturnin, S. Paul, S. Bartholomew; above are some sixteenth-century fragments representing the Crucifixion of S. Peter.

The Crypt.—Traditionally, this part of the church is said to contain the bodies of S. Aignan and his three sisters, Donde, Monde, and Ermenonde. His tomb used to bear the inscription in an elegiac couplet:

Corpus in his cryptis Aniani præsulis olim
Carnutum recubat, spiritus astra colit.
(The body of Anianus (Aignan), formerly Bishop of the Carnutes (Chartres), lies in this crypt, his soul is in heaven.)

The crypt is nearly a perfect square, measuring 62 ft. 8 in. by 61 ft., with a height of 14 feet. It is lighted by five windows, and is used for catechisings, and occasionally for other services. Owing to the sloping nature of the ground here, and the ground itself, continual landslips made a certain amount of reconstruction necessary in the sixteenth century, before the choir was taken in hand and vaulted by Jehan la Beauce.

The upper tier of windows, thirteen in number, are chiefly seventeenth century, for the most part heraldic in character, and commemorate the benefactors of the church.

The chief dimensions of the church are:

Total length, 156½ feet, exterior; width, 98 feet, exterior.
Length of nave, 74½ feet.
,, ,, choir, 47½ feet.
Width of nave, 33 feet, from pier to pier.
Height of vaulting, 65½ feet.

Sainte-Foi.—A church with this dedication was in existence in Fulbert's day, 1006 to 1028. It was made parochial in 1150, and after being much enlarged and restored at different times, is now mainly flamboyant in style. Desecrated with the profanest possible desecration by the Revolutionists, it remained a secular building for nearly seventy years. In 1857 it again passed by purchase into clerical hands, and in 1862 was specially reconsecrated.

Saint-André.—This church was built in 1108 by Saint Ive, Bishop of Chartres, and was a large and important collegiate and parochial foundation, having a dean, twelve canons, a vicar, and a sacristan. It was the largest and most important parish in the town and in the fifteenth century was enlarged in a curious way by the addition of a choir, supported by a bridge over the river, with a span of 45 feet.

Besides a choir, a sanctuary and a tower were added. Later, in 1612, a Lady Chapel was added, also supported upon an arch. Much of the church was destroyed in 1793, and what remained was desecrated and finally was much damaged by fire in 1865. It was then an army forage store.

What is left is worth seeing, as from the remains one can picture the original church. The ruined church measures 131 feet in length by 72 feet in width; and the nave was 65½ feet in height. There are two very early square crypts, one under each transept.

The **west front** contains three round-headed arches, of which the soffits are ornamented with coarse round mouldings and zigzag work, rising from columns with capitals formed of acanthus leaves interspersed with grotesque little heads. Above are three windows supported on a simple cornice which is carried by corbels, also grotesque. The mouldings in the soffits of the windows for the most part are directly continuations of those in the side piers. The rose was damaged by fire, and demolished for the sake of the general safety.

The **interior** is severely simple, consisting of a nave and aisles. The round piers have very simple capitals, and the bases are equally simple, ornamented with claws. Above the arches a large round moulding runs all round the building, and above this is the clerestory, consisting of plain unadorned lancet windows. In the aisles the windows are narrow and irregular, those in the choir aisles were much wider, but of them and the glass nothing now remains.

The choir screen, of sixteenth-century work (J. de Beauce and P. Courtier), was destroyed at the Revolution in 1793.

S. Martin au Val.—This church, sometimes known as L'hôpital S. Brice, is known from the "Chartulary" of Notre Dame to have been the burial-place of the bishops of Chartres as early as the sixth century. It was as certainly destroyed by Norman invaders in 911, and by Richard the Fearless, Duke of Normandy, who burned the whole town of Chartres in 962. Rebuilt, however, very soon after, as its architecture proves, and enlarged, it has come down, after much restoration from 1650 to 1865, to our time as a building full of interest,*

* It is scheduled as a monument historique.

containing work as early as the sixth century, though, unfortunately, more or less in fragmentary condition. The west end, portions of the transept walls, the vaulting, and the choir windows, are of late sixteenth- or early seventeenth-century work.

The front is very simple, with the three little turrets, and the rest of the exterior of the building is very plain. The interior, too, is plain and simple, but spotlessly clean and bright.

The plan of the church is unusual for the date at which it was built—viz. a Latin cross with a circular apse.

In the nave and transepts the piers (tenth century) have no capitals, but very bold abaci.

The choir arcade consists of round-headed arches very narrow and elongated. Of the eight capitals, two only are original, the others being rough and ready approximations of tenth-century work. The bases of the piers have corner-projections suggesting rudimentary paws or claws, and so far anticipating an architectural feature of the next two centuries.

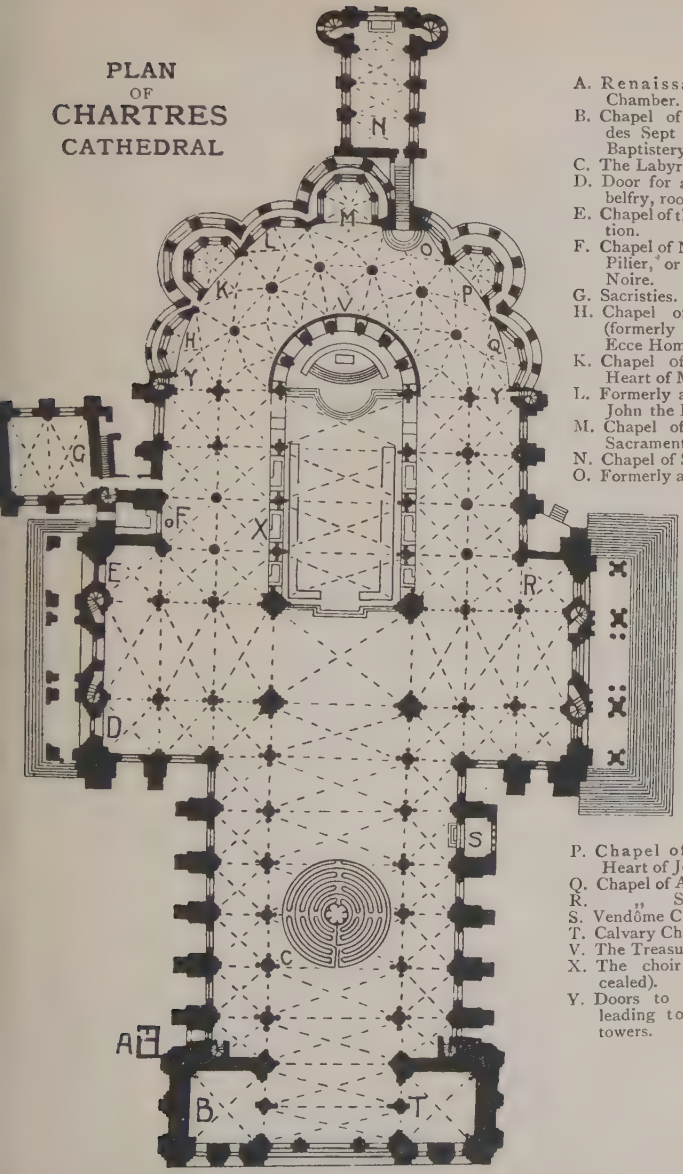
The level of the choir pavement is raised considerably above that of the nave and the transepts, owing to the crypt, which is underneath.

The Crypt.—This part of the church contains more of interest than the upper portion. Taken as a whole, it is a specimen of tenth-century work, with remains of carvings and masonry of the sixth century. Eight detached piers support the vaulting, and their capitals will repay examination. Rudely and roughly wrought as they are, they show a kind of clever ignorance mingled with barbaric vigour of expression. Two in particular, wrought in grey marble, one on either side of the tablet to Bishop Lescot, may be noted. One of these represents a man carried off by a wild beast while his companion appeals for help, the other represents four doves.

There are several memorial stones here to distinguished ecclesiastics, and the tomb of Bishop de Lubersac, who died in 1823. This crypt is now the usual last resting-place for the bishops of Chartres, as the other churches in which their predecessors were interred, have either been demolished, or converted into parish churches, as in the case of S. Aignan and S. Pierre.

The north transept contains a fine marble tomb with the effigy of Monsigneur Clausel de Montal (Bishop of Chartres till his resignation in 1853), which was placed here after the restoration in 1865.

PLAN OF CHARTRES CATHEDRAL



A. Renaissance Clock-Chamber.
B. Chapel of Notre Dame des Sept Douleurs and Baptistery.
C. The Labyrinth or Lieu.
D. Door for access to north belfry, roof, etc.
E. Chapel of the Transfiguration.
F. Chapel of Notre-Dame du Pilier, or de la Vierge Noire.
G. Sacristies.
H. Chapel of S. Joseph (formerly the Chapel of Ecce Homo).
K. Chapel of the Blessed Heart of Mary.
L. Formerly a Chapel to S. John the Baptist.
M. Chapel of the Blessed Sacrament.
N. Chapel of S. Piat.
O. Formerly a chapel.

P. Chapel of the Sacred Heart of Jesus.
Q. Chapel of All Saints.
R. " S. Lazare.
S. Vendôme Chapel.
T. Calvary Chapel.
V. The Treasure.
X. The choir organ (concealed).
Y. Doors to the staircases leading to unfinished towers.

[T.O.

DIMENSIONS

Total length, exterior	507	feet
Total length, interior (not including the Chapel of S. Piat)	427	,,
Width of West Front	156	,,
Width of Nave	45½	,,
Length of Nave	241	,,
Height of the Vaulting in Nave	122¼	,,
Height of the Vaulting in Aisles	45½	,,
Choir and Sanctuary	121½	,,
Height of the Vaulting in Choir and Sanctuary	120	,,
Transept, North to South	211	,,
Height of the Vaulting	120	,,
North Tower	378	,,
South Tower	350	,,
Diameter of the large Rose-Windows	44	,,
Diameter of the small Rose-Windows	20¼	,,
Total length of the Crypt	366	,,
Width of the Crypt	18	,,

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